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We here present our latest £1000 Competition, as fascinating as our last. All you have to do is to write your number of the order of merit of each of the above designs—the best twelve received in our competition for a poster design for "The Sketch"—in the space provided after No. .... under each. Fill in the signature form on page 3 of Cover, tear off the whole Cover, and post it to us (normal postage, 2d.) Address: £1000 "Sketch" Competition, "The Sketch," 15, Essex Street, Strand, London, W.C.2. Remember, we accept no responsibility for entries lost in the post; nor will we accept proof of postage as proof of receipt. The Selection Committee have already decided the order of merit, basing their choice upon the following points: adequate representation of the qualities of "The Sketch"; originality of idea; boldness of presentation; and artistic skill. We have published each design as sent in by the artist, but the absence of the word "SKETCH" in any design was not taken into consideration in judging the order of merit, as it would be, of course, put in if used for poster purposes. The competitor who sends

READ OVER ON TO PAGE 3 OF COVER





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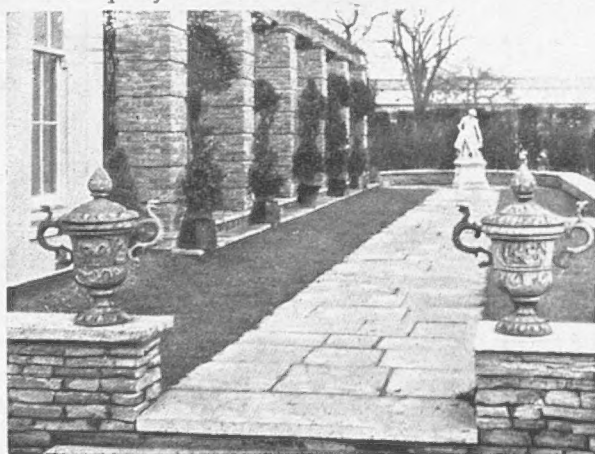
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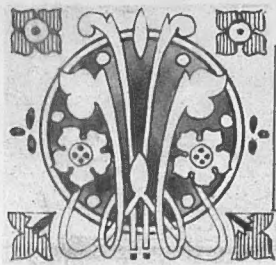
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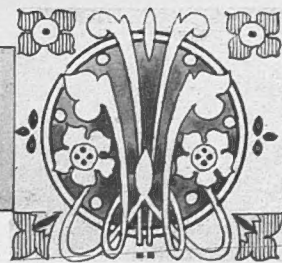
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# THE SKETCH



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No. 1630—Vol. CXXVI.

WEDNESDAY, APRIL 23, 1924.

ONE SHILLING.



Portrait by

HUGH CECIL

## PRESIDENT OF THE GREAT EMPIRE EXHIBITION: H.R.H. THE PRINCE OF WALES.

The pageantry of the opening of the Empire Exhibition at Wembley, fixed to take place this afternoon, Wednesday April 23, will be most beautiful and impressive. The Prince of Wales, in his character of President of the Exhibition, will arrive at the Stadium at 11.15, and will welcome the King and Queen when

they make their entry a quarter of an hour later in State carriages, and to the fanfare of trumpets. H.R.H. will then read an address, and ask his Majesty to declare the Exhibition open. Our page shows a new photograph of the Prince of Wales in his uniform as the Colonel of the Welsh Guards.—[Camera Portrait by Hugh Cecil.]





# Motley Notes

By KEBLE HOWARD ("Chicot.")



"INVEST ME IN MY MOTLEY - GIVE ME LEAVE TO SPEAK MY MIND."

## TO-DAY'S TALK ON VENICE.

THE late Grant Allen said somewhere that Venice was the only city in Italy that never disappoints.

He was right. At any rate, Venice did not disappoint me. But it surprised me.

The most surprising thing about Venice is the obsolescence of the gondola. When you arrive at the railway station, all your traps are bundled into a gondola, and you after them. You must get to your hotel by gondola. But, that ride over, you need never get into a gondola again until you leave. I did once, just for the sake of it, but it was not necessary.

The fact is that, except for joy rides on the Grand Canal, the gondola is only used in the back streets. The centre of Venice, as you know, is the Piazza S. Marco. Well, you don't need a gondola to get to that. You simply walk out of the back door of your hotel, and there you are.

Take the Bridge of Sighs. This bridge is always shown in pictures from the water, and quite rightly. But you get to it through the Doge's Palace, which faces on to the Piazza S. Marco. So, of course, does the wonderful Cathedral of St. Mark.

All the important shops are either in the Piazza S. Marco or in the streets adjacent. If you want to go to the Lido, you go by steamer. The little steamers run every few minutes, just like buses. And they are the cheapest thing in Italy.

If you want exercise, you go for a walk in the Pleasure Gardens. I once told a friend of mine that I was wasting too much time watching cricket, and asked him where I could go to avoid cricket. He said, "Venice." He thought he had hit on the very place, and so did I. But we were wrong. There is plenty of room for cricket in Venice, and football as well.

Wherein, then, lies the charm of Venice? Why, in the complete absence of traffic. Not only is there not a horse in Venice, but there is not a wheel of any kind. Not even a hand-cart. For the transportation of goods and washing and so forth they use huge baskets, carried over the shoulders.

Until you have been to Venice, or Pompeii, you have no idea of the bliss that the absence of all traffic can give. I can remember being very shocked at finding trams in Boston. Indeed, the first thing you notice in any town or city in the world is the tramway service. And the rattle of carts and the hoots of cars and taxis.

Nothing of that sort at Venice. When the sun shines on the Piazza S. Marco, as it did every day while I was in Venice, and the people stroll to and fro over that huge

square, with the beautiful Cathedral at one end and colonnades all round, and the pigeons are giving exhibitions of flying in echelon, and the waiters are pouring the golden Isola Bella into the little glasses, and the three great flags are flying in honour of some dead-and-gone saint—and that is the usual picture all day long—there can be no more charming or peaceful scene in the world.

But you will not be satisfied until you have been for a ride in a gondola. The best time to do it, however hackneyed, is late at night. As you are strolling back to your

gondolier, although they invariably show two in the pictures. And he will not sing, although they invariably sing in all the novels. If he is a really first-class gondolier, you will not even hear his oar in the water. You will proceed in perfect silence—past the residences of Byron and Browning, past the house where Othello murdered Desdemona, until you come to the Bridge of the Rialto.

This is now the cheap shopping quarter. If you want to pick up a few bargains for your friends at home, the Rialto is the place. No ceremony here, beyond the usual ceremony of asking double the price, but that is the merest civility, like saying, "Good-morning."

But at night there is nothing doing on the Rialto. Apparently, there is nothing doing anywhere. No lights in any of the windows, no sound but the faintest ripple of water at the bow of your gondola. Arrived at the bridge, the gondolier turns his little vessel with the long nose, and back you glide to the steps of your hotel. A rustle of paper, a bow and salute, and an unforgettable experience is over.

You will probably, as I did, cross the Bridge of Sighs in order to see the cell in which Byron passed a day and a night in his search for inspiration. If it was melancholy he wanted, five minutes should have been enough. The whole miserable business is complete and undisturbed to this day. You pass over the bridge, leaving light and life and hope behind you. From that moment, you are a dead man. You will never emerge from that tomb by the water-side. But you have in your possession political secrets of high importance, so you are thrust into a cell, and presently, through the little aperture that gives on to the low passage, appears the face of a priest. He exhorts you to confess. If you are loyally obstinate, you are conveyed to the little room next door, equally dark and gruesome, and here are all the applications of torture known to the science of that day. Another little aperture to this cell, and again the face of the expectant priest. Your confession over, you proceed to the far end of the low passage, and there the executioner is waiting, a drab shadow, with his guillotine. A few moments later, and your weighted corpse drifts out into the Grand Canal on its last, lonely journey.

Above, in the Piazza S. Marco, all is sunshine and gaiety. Let us sit down at one of the thousand little tables, order a glass apiece of Isola Bella, and watch the pigeons at their exercises.



THE PORTRAIT OF ONE WELL-KNOWN RUSSIAN BY ANOTHER:  
COUNTESS BRASSOW, BY COUNTESS ORLOFF-DAVYDOFF.

The Countess Brassow is the wife of H.I.H. the Grand Duke Michael Alexandrovitch of Russia, brother of the late Tsar, and is one of the distinguished Russian refugees who have come to live in this country. Our photograph is a reproduction of a portrait of Countess Brassow by Countess Orloff-Davydoff, *née* de Staal, a well-known Russian whose work as a portrait-painter has been attracting a good deal of attention.

From the Portrait by Countess Orloff-Davydoff.

hotel, after an excellent dinner at one of the excellent native restaurants, pick up a good gondola—there are all sorts and conditions of gondolas, some with fleas and some without—and tell the gondolier to take you as far as the Rialto Bridge and then back to your hotel. (All the best hotels face the Grand Canal, and have their own little landing-stages.)

You will not have more than one



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Londoners to know and love town. Sir Aston Webb, who is an authority on our Metropolis and very interested in the movement, told us the other night at a dinner how, while some wanted a Greater London, others a Brighter London, he would like to start with a Cleaner London, and took us all into his confidence as to his domestic arrangements as regards non-smoke-producing heaters and cooking arrangements of electricity. The Japanese Ambassador, it appears, when asked his impressions of London, replied laconically: "In London you are always cleaning, cleaning, cleaning." At this the women guests all laughed—some, no doubt, thinking that the remark did not



3. At the next village she bought a fur coat (of rather antique design) from the local shop. This helps her to become a little warmer.

apply to their servants. And, talking of the Japanese Ambassador, I wonder what his impressions of sport in England are after his recent visit to the Bar Point-to-Point, held on one of the worst days of our English spring. I saw him there with the Baldwin party, which included one of Mr. Baldwin's daughters in a smart checked suit and well-cut waterproof.

One of my pre-Easter parties was at 42, Tedworth Square, where Baroness Deichmann and her sister, Miss Marie de Bunsen, held one of their interesting receptions. They were assisted by their brother, Sir Maurice de Bunsen (the late British Ambassador to Vienna), Lady de Bunsen, and their daughters; and there was, naturally, a diplomatic flavour to the gathering. Mrs. Kellogg (wife of the United States Ambassador), Countess Aklefeldt Laurvig (the wife of the Danish Minister), and Mme. Kallas (wife of the Estonian Minister) were all present. Mlle. Vervine Kallas came with her mother, and is one of the most charming of the débutantes who will be presented at this year's first Court. Countess Reventlow, Mary Lady Lawrence, and Priscilla Lady Annesley—in great good looks—were others I saw at the party.

Baroness Deichmann wore black with an ermine stole, and Miss Marie de Bunsen's dress was of sage-green silk. The house is a very charming bijou mansion, but seems small after the spacious rooms of Abbey Lodge. Prominent on the walls are the full-length portraits of the Baroness and her late husband, by Hugo Herkomer.

The London Group show was not one to be missed, and I journeyed to the Mansard Gallery for the private view. Of course, it is what people are fond of calling a "high-brow" exhibition—that is, the pictures are good, interesting, and modern, and the crowd which assembles to admire them is not "smart," though it counts a lot of well-known and distinguished people among its company. I've far too much respect for the London Group to desire that their private-view day should be a gathering of masses of well-dressed men and women who just meet to talk vigorously, and don't take any live interest in the actual pictures; but, all the same, it did seem a pity the other day at the private view that so many of the women were dressed in dull colours, especially now that bright hues are so much worn. Once upon a time the "highbrows" and Chelsea notabilities wore brilliant shades; but perhaps their present passion for sober garb is merely a protest against the wearing of gay apparel by the "bourgeois," and they will revert to their old gay styles when they are no longer favoured by the fashionable!

But to return to the pictures at the Mansard. They are exceptionally interesting this year. To begin with, Mr. Walter Sickert's "Old Fool" is a fine piece of irony; and Mr. Elliott Seabrooke, besides showing his charming studies of gardens and trees (he goes in for painting gardens at famous English houses, and has done Lord Sandwich's and several others), has some figure paintings as well; and I thought that his "People in the Country"—a modern *fête champêtre*—was most attractive, especially with regard to colour. Mr. Frank Dobson's fine bust of Lydia Lopokova is also on view, and is a work which has captured not only the likeness but the actual spirit of that beautiful dancer.

As for the people present, it was an interesting "Who's Who" of modern painters, most of the artists whose work was shown being present, including Mr. Frank Dobson, just back from a trip to Ceylon; Mr. Elliott Seabrooke, who is about to leave England in order to paint in the South of France; and the Serbian sculptor, M. Popovitch; while the Sitwell brothers and Mrs. Ada Leverson were among the other well-known people in the world of art.

One of the latest social poses is Mah Jongg swank. Those who have really taken up the game are getting very expert, and the unerring gesture with which they slide across the table the section of the "wall" from which tiles must be picked, and their general attitude to the game, are most intimidating to novices. By the way, if you really want to be *chic* when you give a Mah Jongg party, you must provide two sets of tiles for each set of players, for "building the wall," (as the arrangement of the tiles or counters for the game is called) is a slow process, and experts don't want to be bothered with it; so a kind friend or a well-trained servant must sit in the room and arrange the wall for the next hand, so that the tiles of the extra set can be placed on a tray on the table ready to begin again as soon as the round is over. I feel that to be really "in the movement" one should have a black page dressed in eighteenth-century finery for the job; but I have not yet encountered such an arrangement—though I live in hopes!

We all dabble more or less in politics, though it may be between two games of Mah Jongg, or a couple of dances; and you will be interested to hear that the next political dinner on my list is on May 20, when the Ladies' Imperial Club entertain Sir William Joynson-Hicks

at the Hotel Cecil, and are to be addressed by him on the political situation, which sounds a big topic for an after-dinner oration, I must admit. The hostess is to be Mrs. John Gretton, and the gathering should be very interesting.

Then for other gaieties of the past week. We had one of the most enjoyable of the smaller 'chasing meetings in the one got up at Stratford-on-Avon by Warwickshire folk; and, in spite of a chilly damp day, lots of "well-knowns" of the racing and hunting world turned up. Most of them were wrapped up in leather coats or mackintoshes, and so managed to enjoy the racing, in spite of the vagaries of rain and wind. The pretty girls present included Lady Ursula Grosvenor; and Captain and Mrs. "Bobby" Brassey and many hunting celebrities were there. Mrs. Brassey had her little girl, Helen Primrose, with her all day. She loves horses as much as her mother, and rides, too, beautifully, which is not surprising, as Mrs. Brassey is considered by most people to be one of the finest horsewomen in England. Mrs. Crichton was all in black, and looked particularly well. As for the racing, it was very amusing—especially the second race. It seems that the police cleared the wrong course, with the result that only seventeen instead of eighteen fences were jumped, and the Stewards decreed the race void, and that it should be run all over again after the last race! Hard on the poor horses, wasn't it? But they ran it, and our crack gentleman rider, Major Doyle, won it on Sporty Boy, in great style.

An early May date of interest is Saturday the 3rd, when the *matinée* in aid of the Kensington Red Cross Physical Treatment Centre is being held at the Victoria Palace. The entertainment consists of a performance of "A Roof and Four Walls," given by a company of extremely clever amateurs, and



4. But, alas! too late—Angela is now in hospital with frost-bite. One may visit her on Thursdays. The frost-bite ward is crowded with patients.

is under the patronage of Princess Louise, Duchess of Argyll. The clinic which the *matinée* is to help is a most excellent institution, and is doing splendid work, so I hope that many people will write to Miss N. Cumberland, 21, Bramham Gardens, for tickets.

MARIEGOLD.



## At Biarritz: A Peer's Heir and His Fiancée.



A RECENTLY ENGAGED COUPLE: MAJOR THE HON. FRANCIS SAVILE CROSSLEY, M.C., AND MISS BRIDGET HOARE.

These snapshots of a newly engaged couple were taken at Biarritz. Major the Hon. Francis Savile Crossley, M.C., is the elder son of Lord and Lady Somerleyton. His engagement to Miss Bridget Hoare, third daughter of Mr. and Mrs. W. Douro Hoare, of Guesens, Welwyn, Herts, was recently announced. A snapshot of Mr. Douro Hoare, also taken at Biarritz, appears elsewhere in this



*Continued.*

issue. Lord Somerleyton, P.C., G.C.V.O., is the first Baron and second Baronet, and has had a distinguished career. He was Lord-in-Waiting to his Majesty from May 1918 to October 1922, and was reappointed in November 1922. He was the Liberal-Unionist Member for Lowestoft from 1885-92, and for Halifax from 1900 to 1906. He served in the South African War, and was a Commandant in the British Red Cross in France during the war. Lady Somerleyton is a daughter of General Sir Henry de Bathe, K.C.B.



## The Most Important Débutante of the Season.



A PEERESS IN HER OWN RIGHT: THE COUNTESS OF SEAFIELD.

The young Countess of Seafield, who celebrated her eighteenth birthday on April 17, is the most important débutante of the year, and is to be presented at a forthcoming Court. Lady Seafield is the only child of the late Earl of Seafield, eleventh holder of the title, and thirtieth Chief of Clan Grant, third Baron of Strathspey, and fourteenth Baronet. On Lord Seafield's death in 1915, the Barony of Strathspey, the Baronetcy,

and the Chieftaincy of the Clan Grant passed to his brother; but the titles of Countess of Seafield, Viscountess Seafield, Viscountess of Reidhaven, and Baroness Ogilvie of Deskford and Cullen devolved on his only child, the present Lady Seafield. This important young lady has three seats in Scotland—Castle Grant, Grantown; Cullen House, Banffshire; and Balmacaan, Glen Urquhart.

*Photograph by Eva Barrett*

# Tedworth, Blankney, and Stratford-on-Avon Snapshots.



GIVING A LIGHT TO MRS. F. K. SIMMONS, MASTER OF THE TEDWORTH: THE COUNTESS OF ST. GERMANS (L.).



AT THE BLANKNEY POINT-TO-POINT RACES: MRS. O'MALLEY-KEYES AND LADY MURIEL GRENFELL.



MISS EMMETT, MISS FIELDEN, MISS GARLAND, MISS PEPYS, AND MR. PEPYS (L. TO R.).



MISS PAMELA COVENTRY, THE HON. MRS. CHARLES COVENTRY, AND MRS. WEATHERBY AT STRATFORD-ON-AVON.



AT THE STRATFORD-ON-AVON 'CHASING MEETING: THE HON. MRS. ARTHUR CRICHTON AND HER SON.

The Tedworth Hunt Point-to-Point Races were held at Penton, near Weyhill. Mrs. F. K. Simmons (*née* Fairhurst), of Middlecot, Quarley, Andover, has been the Master since 1921. Lady St. Germans is the elder daughter of the Duke and Duchess of Beaufort.—The Blankney Hunt Point-to-Point Races were held at Boothby Graffoe. Lady Muriel Grenfell is the daughter of the fourth Earl of Rosse, and the wife of Colonel Harold Maxwell Grenfell, C.M.G., M.V.O.—The Hon.

Mrs. Charles Coventry, who was one of the many well-known people who attended the Stratford-on-Avon Steeplechase Meeting, is the wife of the Hon. Charles Coventry, C.B., second son of the Earl of Coventry. Miss Pamela Coventry is her elder daughter.—The Hon. Mrs. Arthur Crichton is the wife of the Hon. Arthur Crichton, third son of the fourth Earl of Erne, and is a daughter of the late Colonel the Hon. Walter Trefusis. Mr. Michael Henry Crichton was born in 1907.

Photographs by S. and G., T.P.A., and B.I.



# At Castle Hill, Blunsdon: The V. W. H. Hunts Meeting.



WITH MRS. CODRINGTON: COM. C. CODRINGTON, R.N., M.F.H., JOINT MASTER OF THE V.W.H. (CRICKLADE).



WITH CAPT. HERBERT SMITH: EARL BATHURST—WHOSE WIFE HAS JUST SOLD THE "MORNING POST."



WITH MRS. T. A. SUTTON: MR. CLIFFORD HUNTRISS.



"THERE THEY GO!" MR. AND MRS. NORMAN LODER WATCHING THE RACING.



DISCUSSING THE SPORT: MRS. HUNTRISS, MR. JACK ANTHONY, AND LADY URSULA GROSVENOR (L. TO R.). The Hunt Meeting of the V.W.H. Hunts (Earl Bathurst's and Cricklade) was held at Castle Hill, Blunsdon, near Cricklade, Wilts. Commander C. A. Codrington, R.N., and Lieutenant-Colonel W. F. Fuller, D.S.O., are the Joint Masters of the V.W.H. (Cricklade), while Earl Bathurst is the Master of the V.W.H. (Cirencester). Considerable interest has been roused by the announcement that Lady Bathurst has just sold the "Morning Post" to a body of influential Conservatives with whom the Duke of Northumberland is associated. Lady Ursula Grosvenor is the elder daughter of the Duke of Westminster, and Mr. Jack Anthony is the well-known gentleman rider.

*Photographs by W. Dennis Moss.*



TWO OF THE MANY SPECTATORS: THE MISSES FULLER.

# Friends of Man : Dog Etchings and Verses. No. V.



## THE CHOICE.

" . . . Hard, very hard, to decide. But, come, dear, now which shall it be?"  
 I looked in Barbara's face, and Barbara glanced back at me.  
 "Still, we must make up our mind—make it at once; yes, to-night;  
 Shall it be Jock (on the left), or Sandy (the one to the right)?"  
 Silence. A sad little sigh rose from each sorrowful heart;  
 Limpid brown eyes seemed to say: "But surely we haven't to part!"  
 Came at long last the reply: "If I really must make up my mind . . .  
 I think . . . on the whole . . . No, I won't! Oh, I cannot leave *either* behind."

JOE WALKER.

Those of our readers who have been interested by the delightful etchings of dogs by the well-known American artist, Miss Marguerite Kirmse, which we recently started in "The Sketch" will be glad to know that we are continuing the series. The above is the fifth we have published, and, like the former four etchings, it is accom-

panied by a specially written dog poem by Mr. Joe Walker. We feel sure that these pictures and verses will appeal to everyone who owns to that universal human weakness, the love of a dog. It will interest "Sketch" readers to learn that a series of Kirmse etchings was published in New York "Country Life."

FROM THE ETCHING BY MARGUERITE KIRMSE.



# A Chinese "Pied Piper" on a Visit to England.



THE DAUGHTER OF SIR ROBERT HO-TUNG, LL.D.:  
MISS MARY HO-TUNG.



VISITING THIS COUNTRY FOR THE EMPIRE EXHIBITION: MISS HO-TUNG,  
DAUGHTER OF A DISTINGUISHED CHINESE GENTLEMAN.



AS SHE APPEARED AT A CHINESE CHARITY MATINÉE: MISS HO-TUNG  
AS THE PIED PIPER OF HAMLIN.

Miss Mary Ho-Tung, who is now in London, having come over to this country with her parents for the opening of the Empire Exhibition, is the daughter of Sir Robert and Lady Ho-Tung. Sir Robert, who is a very well-known figure in Hong-Kong, has been for twenty years connected with the firm of Jardine, Matheson and Co., and is a J.P. and a merchant and owner of extensive property in Hong-Kong. He has

given largely to many philanthropic institutions in the colony, and was created a knight in 1915. He was appointed Hon. Adviser to the Chinese President in 1921, and has the Chinese Order of the Excellent Crop (First Class with Sash). Miss Ho-Tung is shown in Chinese dress and in the costume she wore as the Pied Piper of Hamelin in an amateur charity performance given in Hong-Kong before she left for England.

PHOTOGRAPHS BY VANDYK, EXCLUSIVE TO "THE SKETCH."



## The Clubman. By Beveren.

### Carpentier's Sea-Sickness.

I don't know how many thousands of pounds Mr. Harry Preston has raised now for the Royal Sussex County Hospital, but it must be doubtful if any other hospital has so permanently successful a friend. There was £4000 at this last boxing tournament; £6000 the year before; and £5000 before that. Those are figures I myself remember, and Mr. Preston has been working for this hospital many years. I know no other man who, year after year, could get the amateur and professional boxers to come to Brighton to help. Carpentier has made the journey from France four years in succession, and M. Descamps says that when the French champion is too old to box for charity he will come to Brighton as a referee.

Carpentier is a very bad sailor. This time he had a terrible crossing, and the boat was two hours late in arriving. He looked almost greenish, and most down-hearted. And, of course, it was a hard-hearted "flapper" who said she had never until then thought him so good-looking as people made out. Next morning the sea was still rough, but Carpentier had to face it again, as he was to leave Paris at once for Vienna. Descamps missed the boat at Newhaven, and up-braided everything that had to do with the sea.

It is curious how many well-known boxers, who naturally are among the best-trained of men, suffer from sea-sickness. Carpentier says that as a sailor he is "the worst ever." "Jimmy" Wilde says no one could be worse than he is.

### Not a Popular Visitor.

The new Aquarium at the "Zoo," with the salt water brought all the way from the Bay of Biscay, has been one of the popular attractions of the Eastertide crowds. And there never was a time when the public were more interested in animals as a whole.

That does not include the most disliked of all four-footed things—the rat. There was a flutter the other day in the ante-room of one of the most fashionable West-End restaurants. A rat was seen scampering along a ledge that ran round the wall. And one of the sensations in the lofty Cercle Privé at Monte Carlo this year was a rat that got in, from the roof, among the decorative figures of the ceiling. It failed to find the way out again, and ended by falling headlong to the floor, where it was speedily dispatched.

### Harry Thaw's Vagaries.

The mental condition of Mr. Harry Thaw is again being discussed. A vivid flash of description recurs to my mind. It was made to me by a beautiful American woman at the time when most of Europe, as well as of America, was talking about the shooting of Mr. Stanford White.

"I'll explain to you what Harry Thaw is like," she said. "I was at Monte Carlo, sitting in the hotel, dressed for dinner, when Harry Thaw came along. We had known each other for years. 'Let's dine together,' he said. I agreed. A little later he said,

make their home in England, and, in consequence, are true Anglo-Americans, having large numbers of understanding friends in both countries. Mr. Littlefield was a regular visitor to London and Paris from his earliest years, and years before the war he had settled in England.

Early in the war, when he became a special attaché at the American Embassy, he lived at that picturesque, old-world place, the Dower House, in the village street of Sonning-on-Thames. Afterwards he took the Manor House, where, one Ascot Week, he entertained Colonel Harvey, the American Ambassador. His weekend parties there were always delightful.

But his proudest hobby was the Cresta Run at St. Moritz. He presented the Tobogganing Club with the wondrous, tenth-of-a-second chronograph by which the runs at the famous Run are timed. For years he was on the committee of the club, and the last two winters was elected president, in succession to the Hon. Frank Curzon.

### A Gourmet. His other passion

was for good eating. He was one of those customers of a restaurant who benefit other customers. He kept the waiters and the chefs up to the scratch. They knew him in all the leading restaurants of Paris as well as of London.

Once I remember dining with him at the Café Royal. He and another *bon viveur*, who sat five tables away, held the attention of everyone dining in their neighbourhood, while glasses of a certain claret were solemnly passed between them, and the wine was criticised, the waiters in the meantime looking duly anxious until a satisfactory verdict had been given. He was the type of man, too, who would begin a meal at Scott's for the lobster, and travel on to Simpson's for the saddle of mutton. I was with him when there was a hulla-

baloo about a certain dish which had not been cooked quite according to his orders. First a head waiter came to pacify him, then the restaurant manager, and, in the end, the general manager of the establishment. He was a warm-hearted man, but nothing offended him more than to have his judgment of wine or culinary matters questioned in any particular.

When a very young man he was threatened with tuberculosis. For years he drank two glasses of vintage port after every luncheon and after every dinner. He said he might succumb to gout, but he was determined not to die of consumption.

## Our New £1000 Competition.

This is just to remind you that you may win  
**£1000.**

A £300 MORRIS-OXFORD CAR.

A £144 AEOLIAN PIANOLA PIANO.

A CASH PRIZE OF £100.

A CANTEEN OF COMMUNITY PLATE, VALUE £94 10S.

A CINÉ-KODAK AND KODASCOPE, VALUE £80.

A SPLENDID CLIFTOPHONE, VALUE £75.

A CASH PRIZE OF £50.

AND THE REST—

Just by Using Your Artistic Skill. There is  
NO ENTRANCE FEE.

See Page xx for fuller details and full list of prizes;  
also Pages 2 and 3 of cover for designs and spaces  
for order of merit and signature coupon.

'I'm just going out to a chemist's to get a headache powder. Then I'll pick you up for dinner.'

"He went out, and I didn't see him again for two years."

### Mr. Leland Littlefield.

Very many Englishmen of Clubland and the West End will spare a few moments for kindly, regretful thought of the late Mr. Leland H. Littlefield, the American who died a few days ago at Lugano, in Switzerland. Mr. Littlefield belonged to that increasing section of Americans who retain every ounce of their nationality, but



# Held in Mixed Weather: The Berks and Bucks Races.



MR. ROBB, MR. A. F. FETCH, SIR BRODRICK HARTWELL, MRS. FETCH, LADY HARTWELL, AND MASTER HARTWELL.



IN THE JUDGE'S WAGON: THE HON. IMOGEN GRENFELL, LORD DESBOROUGH, LADY DESBOROUGH, MR. W. J. FRYER, AND THE HON. ARTHUR GRENFELL.



THREE KEEN SPECTATORS: THE MISSES MOLLY OLIVE, AND BETTY POOLE.



WITH MRS. PERCY BATTYE (CENTRE): LORD AND LADY EDWARD HAY.



WITH MAJOR SHACKLE, THE MASTER OF THE BERKS AND BUCKS FARMERS' STAGHOUNDS: MRS. MARGETTS.

The Berks and Bucks Farmers' Staghounds held their annual point-to-point races in very mixed weather over a course of 3½ miles at Lordlands Farm, Hawthorn Hill.—The Hon. Imogen Grenfell is the younger daughter of Lord and Lady Desborough; and the Hon. Arthur Grenfell is the younger son of Lord Grenfell.—Lady Edward Hay is the wife

of the brother of the Marquess of Tweeddale, and is a grand-daughter of Catherine Lady Decies. Her Cavalier was second for the Ladies' Cup, with Mr. W. A. R. West up.—Mrs. Percy Battye is the wife of Captain Percy Battye, Welsh Guards; and Major Shackle has been Master of the Berks and Bucks since 1914.—[Photographs by S. and G., and Alfieri.]

## Chilly 'Chasing: The Vale of Aylesbury Hunt Races.



WITH MRS. ERNEST ROBINSON:  
LORD ORKNEY.



LORD AND LADY CARLISLE, LADY STANLEY, LADY  
BROUGHTON, MR. JIMMY DE ROTHSCHILD, MISS NEILSON,  
AND GENERAL CHAMPION DE CRESPIGNY.



WITH LORD STALBRIDGE, M.F.H.:  
MISS LODER.



ADMIRING THE ASCOTT CUP: MRS. BULTEEL AND GEN. CHAMPION DE CRESPIGNY.



WITH MR. DIXON: LADY CHESHAM—DRESSED FOR THE DAY.

Steeplechasing in the kind of weather we "enjoyed" last week is a chilly business, but many enthusiasts turned up for the Vale of Aylesbury Hunt Meeting at Aylesbury.—The Earl of Orkney is the seventh Earl.—General Champion de Crespigny, C.B., C.M.G., D.S.O., is the son of Sir Claude Champion de Crespigny.—Lord Stalbridge, M.C., is the second Baron

He is the Master of Fernie's Hunt.—Mrs. Bulteel is a sister of Lady Wilton, and is one of the daughters of Sir William Petersen, K.B.E.—Lady Chesham is the wife of Lord Chesham, Master of the Bicester. Her neat and practical costume for racing in cold, wet weather should be noted.—[Photographs by S. and G.]



## A Family Study.



THE PRIMA-DONNA OF THE REGENT PRODUCTION OF "COSI FAN TUTTE": MISS KATHERINE ARKANDY (MRS. HENRY HECHT) AND VIOLET MAXINE.

Miss Katherine Arkandy, the charming light-opera star who played Polly Peachum in "The Beggar's Opera" at Hammersmith from 1920-21, is appearing in the Regent Theatre production of Mozart's "Cosi Fan Tutte," which is promised for Monday, April 28, and will be played on each Monday and Tuesday evening so long as "The

Immortal Hour" is running during the rest of the week. Miss Arkandy, who for the last two years has been the principal coloratura soprano at the State Opera, Munich, is, in private life, Mrs. Henry Hecht, and has a little daughter, Violet Maxine Hecht, with whom she is shown. Her husband is a cousin of Sir Alfred Mond.

*From the Portrait Study by Marcus Adams, The Children's Studio, 43, Dover Street, W.*

## TALES WITH A STING

## AT THE LITTLE HOT DOG.

## IV.—THE BREATHLESS AFFAIR OF THE LAST TANGO BUT ONE.

By G. B. STERN AND GEOFFREY HOLDSWORTH.

FRANZ, waiting in his usual box at the Little Hot Dog, wondered what had happened to Bela and Niki, who had been spending a feminine day together among the shops of Vienna, and were due to meet him at the cabaret at 10.30 o'clock. Already he had eaten nineteen salted almonds, and refused eleven mascots and the Kissy-girl—whom he disliked, because Niki did, and because she made kissy noises while she danced. Suddenly he saw the truant pair, rather flushed, but bearing up bravely, coming down the stairs.

"We've had an adventure," said Niki, flinging her coat on the floor, as was her happy wont, and dropping into a chair. "And we've been picked from the snares of death."

"We thought we'd like to see the full moon rise from the Coblenz, so we hired a taxi—quite a docile, brown-eyed taxi. We narrowly avoided crashing into several trams; in fact, after the fourth, we had collision-mats out—"

"Bela clung. We'd been having a nice little talk about death and things just before, and here was the grisly reality—rather blue about the jowl, and with a sort of sardonic invitation in his eyes. I—I clung a bit, too: in fact, I might almost say I twined, and we kept begging each other to sing, and Bela could think of nothing but 'Good-bye for Ever.'"

"Then the back tyre burst, and we had to get down in a street where there was nothing but a complicated network of trams that darted on us from every direction. At last we were able to go on again—but the man had lost his nerve, and when we came to the zigzag hill up to Coblenz, we began to swerve about like a woodcock in full flight, and we both sang songs in little nervous, quavery voices to keep each other's spirits up. The Coblenz hated us, and Niki dropped a perfectly worthless earring down a grating among the pipes and things, and they took the floor up to find it, and that delayed the dancing, and we weren't a bit popular, and we wished"—and Bela's voice became all limpid—"oh, how we wished that our dear Franz was with us, who manages all these things so bew-ooo-tifully."

"Quite," said Franz drily. "Proceed."

"Then," went on Niki, "we took another taxi, and Bela told the man to drive very carefully, because she had only just recovered from cirrhosis of the pleura, and he drove down as carefully as anything; and when we got here, Bela complimented him, and told him all about the awful drunken man we'd had on the way up. And it was the same man! So Bela, in a rather dazed way, pretended she was talking about three days ago, and, oh, do you think Silky-foot will ask me to dance to-night? If he doesn't, I shall drown myself in Tokay."

"There's a new couple here to-night—no, not professionals," Franz told them. "The man's fine, but the girl's no good at all."

They watched for a moment the rather trying exhibition of this badly matched pair. And then Niki's dream was realised, for Silky-foot, as she called him, the "star" pro at the Little Hot Dog, came up to her with his usual tense and fretful expression,

and silently lifted her hands on to his shoulders, and they did the peculiar "Java" which was the rage of the season in Vienna. Franz danced with Bela, and they were sent spinning twice by the new pair, and Franz's apologies were awful in their humility.

The man was very much aware of Veronica's performance with Silky-foot. And stood bowing in front of her, for the next dance, with a "no-woman-has-ever-yet-refused-me" look on his handsome, supercilious face, which called up an answering expression of complete disdain and boredom on the part of Niki. Though she did not refuse him—she could no more refuse a really first-class dancer than rain-drops could help falling to earth.

"And he leaves that pathetic kid of his own planted quite alone, knowing no one, and obviously terrified. And I shall have to ask her to dance," murmured Franz to Bela, in a fading voice. "Greater love hath no man than that he lay down his pumps for the treadings of a bad dancer."

"Perhaps she'd rather talk," suggested Bela sympathetically. "Tell her you started senile decay last Tuesday, and your doctor only allows you to take the floor thrice nightly."

So Franz, looking more than ever melancholy, distinguished, and aquiline, made his way towards the girl who couldn't dance, pausing *en route* to gather commiseration from his friend, the first violin.

"My name is Von Röhriger," bowing; "you are English, I think. Will you do me the honour—"

"I can't dance to-night," said the girl hurriedly. "My feet are all over the place. If—if you don't mind, I'd rather talk."

Franz did not mind. In grateful silence he vowed a candle to Santa Barbara, his special saint, because, as he explained to Bela, she had fine eyes and a noble figure.

"Your husband is a very excellent dancer," Franz remarked at a venture, realising at once that she wanted to talk about him.

"He isn't my husband. He's somebody else's."

"Good." Franz smiled encouragingly. "They call me Papa Franz at home"—which was a barefaced lie—"because everyone tells me their little difficulties."

"My name is Joan Latimer, and it's rather a big difficulty." There was something pleasant in the frank way she blurted out her story, without any false shame or coquettings with facts. "I'm going to lose my man to-night. We ran away together six weeks ago. His wife's a dangerous beast, the squirming kind that keeps a man drinking and spending money. Stanislaus would have been splendid if someone decent had taken him in hand earlier. What I mean is, he's got such a wonderful character."

"Quite, quite," said Franz, his eyes following Stanislaus, who struck him as a very ordinary young specimen, with no character at all except what Joan was so obligingly ready to pour into him.

"Now she wants him back, of course, and has sent him a dramatic letter from Prague, with a lie in it: I can't tell you what, it's private."

Franz was inwardly amused at her subtle

distinction between what was private and what was not, but said nothing.

"It's a lie, but she's made it so convincing that Stanislaus believes every word of it, and he's leaving for Prague by the 12.45 train to-night. And she'll never let him go again. I've wired to Prague to a friend for the truth, because if once Stanislaus knows his wife is lying he won't leave me; but they won't deliver the reply till to-morrow morning."

"And you want to stop him catching the train. You're much too good for him, little Joan, but of course you don't believe me. And as I like interfering with Providence, I will try and get your telegram to-night, if it's there, and I'll make Stanislaus miss his train if I have to puncture the tyres of every taxi in Vienna. Where did you ask the telegram to be addressed to?"

"Poste Restante, Vienna."

"That'll be the Fleischmarkt. I know a man there." Franz told a waiter to get him a taxi, and hurried back to his box. "Don't be down-hearted," he told Joan as he left her. "Even if I don't get the telegram, I'll stop Stanislaus catching the train."

When Franz returned to his own box, Niki had just finished her third consecutive dance with Stanislaus.

The waiter—the one with the upturned moustache—opened another bottle of champagne. At the Little Hot Dog they always draw the corks in the passage, so that you don't know when one bottle ends and another starts, and you have a sweet and hazy illusion of forever drinking from the same bottle.

"To-night, Niki," said Franz, "you've got to dance that little girl back to happiness. Her lover proposes to return to his wife to-night—a course I cannot approve of, believing as I do in monochronogamy."

"Ai-eee! What is mono—what you said?"—from Niki, scenting a new and fascinating vice.

"It means one woman at a time, my dear. Your pal Stanislaus is one of those sweet fellows who, after making one woman miserable, begins to develop a conscience when he's well on the way to making another equally unhappy. Stanislaus has had a desperate message from his wife in Prague, which Joan, my little friend, believes is false. She's wired to Prague for confirmation of her belief; but the answer won't be delivered to her till the morning, and, meanwhile, Stanislaus leaves by the 12.45 train. Joan feels that if once he goes he'll never come back. She's not yet in a state to smile if I had said, 'And a damn good job too,' so I tactfully swallowed it, and promised her, instead, that Stanislaus should not catch his train. You, Niki, have got to make him miss it."

"How?"—Niki was rather breathless with all this. "And, Franz, she—that girl—Joan—can't possibly be a—*a mistress*? She doesn't look a bit bad."

"And perhaps the wife doesn't look a bit good," laughed Bela. "All things are not what they seem, Niki, at the Little Hot Dog! What's your plan, Franz?"

"Knock up the post-office in the Fleischmarkt, and ask Volkheim to let me have the telegram, as a favour," briefly. He looked

[Continued on page xxii.]



# A Tailor-Made of the Time of William and Mary.



AS SHE APPEARED IN "THE WAY OF THE WORLD": MISS JOYCE KENNEDY AS MRS. MARWOOD.

The costumes in the Playfair production of Congreve's great comedy, "The Way of the World," at the Lyric, Hammersmith, were designed by Miss Doris Zinkeisen, and are very attractive examples of the styles of 1700, when the play was first given. Miss Joyce Kennedy,

who appeared as Mrs. Marwood at Hammersmith, wore this delightful "tailor-made" of the time of William and Mary. The rose-coloured gloves should be specially noted, and the handkerchief sticking out of the pocket—this latter mode being a style followed to-day.

FROM A COLOURED STUDY BY ERNEST H. MILLER

## Where are They?



IN "KID BOOTS": MISS MARY EATON.

This charming photograph of Miss Mary Eaton, the American film star and stage favourite, shows her as she appears in the production, "Kid Boots." Her costume of feathers and frills is very attractive, although there is no sign of the "Kid Boots" themselves.

*Photograph by Alfred Cheney Johnstone*



## A True Daughter of the Viking Race.



A BEAUTIFUL SWEDISH FILM STAR: MISS SIGRID HOLMQUIST.

Miss Sigrid Holmquist is the beautiful Swedish star of the motion pictures, and, as our photograph shows, is a true type of Scandinavian beauty, with her golden hair and large blue eyes.

*Photograph by Alex Stewart.*

## CAPRICE.







"BEAUTY ENTRANCED BEYOND COMPARE.  
SUNSHINE AND SHADOW, SEA AND AIR."

*This enchanting example of the delicate art of Mr. W. Russell Flint, the well-known artist, was exhibited at the Fine Art Society's Gallery, Mr. W. Russell Flint is a regular exhibitor at the Royal Academy, and was at one time on the staff of the "Illustrated London News."*

FROM THE PICTURE BY W. RUSSELL FLINT, R.W.S. COPYRIGHT RESERVED BY THE ARTIST.

## The Latest Sport for the Middle-Aged.



**"SVELTING!"**

FROM THE DRAWING BY MENDOUSSE.



# This Week's Bonzo.



"PUNG!"

BONZO FIGHTS WITH THE FOUR GREEN DRAGONS OF MAH-JONGG.

For the benefit of "Sketch" readers who do not play Mah-Jongg, we should explain that the "tiles," or counters, used in the game include four "Green Dragons," which are important special "honour tiles." When a player obtains four tiles of a kind he says "Pung."

SPECIALLY DRAWN FOR "THE SKETCH" BY G. E. STUDDY.





Some people call chess a slow game. But neither players nor lookers-on care how long the intervals

between moves may be when they are filled in with so fragrant and soothing a pleasure as

## THREE NUNS TOBACCO

Sold everywhere in the following packings: 1-oz. Packets, 1/2; 2-oz. Tins, 2/4; 4-oz. Tins, 4/8

Stephen Mitchell & Son, Branch of the Imperial Tobacco Company (of Great Britain and Ireland), Ltd., 36, St. Andrew Square, Glasgow





## Criticisms in Cameo.



### I.

#### "A PERFECT FIT," AT THE SHAFTESBURY.

THE tailor-made man was the subject of one of Swift's fiercest satires. Carlyle took this topic as his peg on which to hang a gospel of clothes. Dramatists have discovered magical powers in a dress suit; and this little play, adapted from the Hungarian novel by Gabor Dregely, sets out to prove that more things are wrought by a dress suit than this world dreams on. But there can be no vitality in a clothes-prop, and this tailor's assistant, in spite of his stratagem to get the ear of the financier, and his success both in business and love, is never anything more than a puppet. He dances on two strings, cheek and luck, does it neatly and briskly; but there is none of the red corpuscle of humanity in him to give the spice of satire to the comedy. It isn't the comedy of character, though Francis Lister, as the tailor's presser who found the dress suit a perfect fit, tried to make us accept him. Nor is it a comedy of circumstance, because Bassett, the tailor-made man, will insist on his reality. It isn't farce either, because it lacks the wild extravagance and riotous absurdity of that neglected art. But the audience enjoyed it, nevertheless. Though the cup was shallow, the wine sparkled. Arthur Wimperis and Harry M. Vernon as the adaptors have relied on the apt phrase, the bright repartee, the witty anecdote, and the fun of words to carry them through. Light and trivial with the glitter of tinsel, it cleverly achieved its purpose to amuse. It gave Francis Lister, one of the best of our young actors, a place in the sun, and he deserved the enthusiastic applause. This debonair hustler, though not a perfect fit, was attractive and satisfying enough. If he had played more farcically, more like a clothes-prop and less like a character, Bassett would have been still better. But what a pity to waste so good an actor in so puerile a play. Beautiful Lydia Bilbrooke, with her string of epigrams, vivacious Isabel Jeans as the naughty spy mistress, and Dorothy Tetley (who as Mary couldn't be a vamp) please us by their excellent acting; but when I think of Ernest Milton as the seedy, jealous author, of George Elton as the anecdotal Colonel, of Tom Reynolds as the financier—actors of intelligence and ability frittering their powers away in such parts—with some bitterness I cry, with apologies to Tennyson—

I would that my tongue could utter  
The thoughts that arise in me.

G. F. H.

### II.

#### LOPOKOVA AND GROCK, AT THE COLISEUM.

I WAS born with a temperament that loves to suck ill humours. It was such a mood that sent me to the Coliseum, for, as luck would have it, Grock was in the bill. Now I have seen Grock, and I never miss the opportunity. Would he tickle me to smiles again? Would he shake me out of my apathetic bondage? The vast auditorium was full, and they were all waiting for Grock. They all knew he would come in hugging a huge portmanteau containing a baby violin. They all knew what he would look like with his bald head and big inane grin. They all were familiar with his queer garb and queer voice. But you can never grow too familiar with such incongruities. I got what I expected, and in spite of

myself I laughed. We all laughed. His gloved hands with no pockets to hide them, his chair where he perches so perilously, his piano that he turns into a hurdy-gurdy and then in a trice is touching with the loving, expressive fingers of a born musician, his concertina that *sotto voce* mischievously murmurs in syncopation and then swells into the rich tones of a grand organ, his fiddle-bow popping up behind a screen as he practises catching, and the triumph of his glee when finally he brings it off. This is nothing short of genius. The very expected delights you with its expectedness. It couldn't be different. It mustn't be different. There is only one Grock. He is a true clown. "Motley's the only wear." We cannot do without him. How we laughed—generously, uproariously, merrily. If you have reached that cold, self-deceiving climacteric of age when you are too frozen to laugh, if you are one—as the French say, *l'homme sur son retour*—who has spent his

on a world where nothing is but only seems—a dream world of beauty as fleeting and bewitching as a vision of fairies on the lawn. G. F. H.

### III.

#### "ROMEO AND JULIET"—BY THE DRAMATIC PLAYERS' SOCIETY.

AS I came away from the little R.A.D.A. theatre tucked away in an elusive turning off Gower Street I could not help feeling sorry that it had not been possible to give this "Romeo and Juliet" in the West End—say, at the Kingsway. For it is such a magical play, and, in spite of the many imperfections of acting and production, the beauty flooded the theatre. A young man's tragedy of the malignity rather than of the inevitability of fate, it glows with superb poetry that lingers with the echoing music of "old, unhappy, far-off things," and in such a shaping fantasy we are in the same fairy kingdom as *The Dream* that apprehends—

More than cool reason ever comprehends,  
The lunatic, the lover, and the poet,  
Are of imagination all compact.

But, though we have not the inevitability of action arising out of character—for the cynical mistiming of happenings are sportive accidents to destroy these star-crossed lovers—we have the inevitability of poetry. Accident is the tragedy of youth. Shakespeare has not yet suffered "the slings and arrows of outrageous fortune" to understand "we are betrayed by what is false within." He is suffused with emotion, and its obvious speech is Poetry. Does it not turn, too, on the high dramatic moments when Life itself becomes drama—puberty, first love, marriage, death—where Poetry is the natural tongue? Even Mercutio, a comic character and a wit, is of the light, nimble breed who need the tread of metre, as Molière knew, to make their expression compact, subtle, and brilliant. Because it is such a perfect young man's tragedy, so natural and lovely in its diction, so lyrical in its conception, so true to youth in its philosophy, we are less likely to get another "Romeo and Juliet" than another "Othello." That is why I am so glad the Dramatic Players produced it; and sorry that more had not the opportunity of seeing it.

Acting cannot destroy such a play. Indeed, I would go further and say the actor could forget his acting and step forward frankly to recite his golden lines. So long as we get the poetry little else matters. And for the most part we did. Gyles Isham, the Romeo, has a beautiful speaking voice, and in figure

and feature is a Montague worthy to steal the heart of a Capulet. In the Garden Scene and in Juliet's Chamber we listened enraptured to this poem of ecstasy, trembling with passion on the edge of tears. In the interview with Friar Laurence he blazed forth his distempered haste, and it was not till we came to Juliet's tomb that he failed to gallop apace. Here the words themselves throb out their threnody of anguish, and there should be no pause. Juliet was hardly as satisfying. "Beauty too rich for use, for earth too dear," cannot walk the stage. Yet did she not speak exquisite lines, and eagerly question the Nurse? In the Potion Scene Pauline de Bush touched the peak of the play in dramatic intensity. But "Romeo and Juliet" is more a poem than a play, a lyric of colour and passion, an impetuous cry that strikes past the wearied world of Realism to divine Reality. G. F. H.



THE HUSBAND WHO DID COME HOME IN RESPONSE TO HIS WIFE'S LETTER: MR. HUGH WAKEFIELD AS WING-COMMANDER RIDGEWELL, AND MISS IRIS HOEY AS MRS. RIDGEWELL, IN "COLLUSION."

In "Collusion," at the Ambassadors', we are shown a husband who *did* come home in response to the pathetic letter of appeal sent to him by his wife in connection with her petition for restitution of conjugal rights; and Mr. Hugh Wakefield, as Wing-Commander Ridgewell, has an extremely humorous scene with his wife, who finds him at home when she returns from a dance. He is slightly tipsy and dressed in her "nightie" and dressing-gown. Miss Iris Hoey plays Mrs. Ridgewell admirably. [Photograph by Stage Photo. Co.]

capital of sunshine, go and see him. He will preserve you from the preoccupations of senility that are upon you. It may be the fool's part to be merry all the time, but only the misanthrope will for ever wear a vinegar face.

And Lydia Lopokova with her partner Idzikowski—what shall I say of them? Only this, that their *divertissement* is a memory as fragile and delicate as an exquisite porcelain. Light as air, gracefully pirouetting on tip-toe, saucily pouting and posturing, they fill the stage with pictures even as the ear is filled with melody. "Soldier and Grisette," the tiny ballet, so sprightly and gay, so brimming over with bubbling froth and archness, so animated with careless *joie de vivre*, is a pattern of pure joy. It captivated with its colour and flowing design, it charmed with its roguish steps, it fascinated with its dainty, tricky, elf-like abandon, and opened for me a magic casement

## All Feathered – Hippodrome 8 and Wembley 14.



THE OSTRICH FARM OF THE LONDON HIPPODROME: MISS PHYLLIS HERVET AND THE HIPPODROME EIGHT.



FROM THE OSTRICH FARMS OF SOUTH AFRICA: THE WEMBLEY BIRD BEAUTY CHORUS.

Ostrich feathers are to the fore so far as fashion's fancy is concerned this year, and women are to have frocks and hats, parasols and cloaks trimmed with flounces and fronds of ostrich feathers, so it is not surprising that the Ostrich Farm Scene in "Leap Year," at the London Hippodrome, should attract much attention. Our upper photograph shows this number, in which Miss Phyllis Hervet and the Hippodrome

Eight appear as ostriches; and our lower picture shows the live ostriches who have come from South Africa to Wembley for the Empire Exhibition. In our headline we have referred to this bevy of real birds as the Wembley Fourteen, but this is merely a reference to the fact that fourteen ostriches are visible, and is not a statement of the exact number of feathered visitors from South Africa.

*Photographs by Stage Photo Co., and the "Times."*



## Films of the Moment: No. XIV. "Dorothy Vernon."



MARY PICKFORD AS A FAMOUS ELIZABETHAN BEAUTY: IN HER LATEST COSTUME PICTURE.

Miss Mary Pickford's latest picture is the film version of "Dorothy Vernon of Haddon Hall," the well-known novel by Charles Major. It is said to be a very remarkable presentation, as in order to "shoot" the famous tale, an exact reproduction of Haddon Hall was erected in America, while a corps of gardeners planted hollyhocks and vines and made a

genuine sixteenth-century garden for the picture. Miss Mary Pickford's twelve period costumes are most sumptuous, and the making of them occupied eighteen dressmakers for three months, while the Banquet Scene costume is adorned with 100 gross of seed pearls—that is, 14,400 pearls. Mary and her husband, Douglas Fairbanks, are now in England.

## Films of the Moment: No. XV. "The White Sister."



THE TERRIBLE FLOOD SCENE: MR RONALD COLEMAN AS GIOVANNI SEVERI.



THE BRIDE OF THE CHURCH: MISS LILLIAN GISH AS ANGELA CHIAROMONTE.



FAMOUS FOR HER WORK IN "BROKEN BLOSSOMS," "ORPHANS OF THE STORM," ETC.: MISS LILLIAN GISH IN HER LATEST RÔLE.

"The White Sister," the new National production at the Tivoli, is notable as being the first picture in which the famous star, Miss Lillian Gish, has been seen since being featured with her sister in "Orphans of the Storm." "The White Sister" is an adaptation of the story by F. Marion Crawford, and is the drama of the tragic love of Angela Chiaromonte and Giovanni Severi. Angela believes Giovanni to be dead, and enters the convent of the White Sisters;

but he returns from Africa, where he has been a captive of the Arabs for three years. Angela sees Giovanni, but tells him she must remain faithful to her vows, and he allows her to go. Later Mount Vesuvius bursts into eruption, and Giovanni warns the inhabitants in the towns below, thus saving many lives. He is, however, caught in a flood caused by a burst reservoir, and loses his life. The wonderful emotional acting of Miss Lillian Gish makes the picture a notable one.



# Sweet Nell of Old Drury Comes to the Gaiety.



HUGH CECIL

WITH FAIREST ORANGES FOR THE VIZARD MASKS: MISS JOSÉ COLLINS AS NELL GWYNNE.

Miss José Collins is now appearing as Nell Gwynne in "Our Nell," the new light opera at the Gaiety. Nell Gwynne, the beauty who began life as an orange-girl in Drury Lane, and became a favourite of the Merry Monarch and one of the most powerful women of her day, is a figure who has always appealed to the popular imagination, and Miss José

Collins's presentation of Nelly is likely to be one of her most popular rôles. Our photograph shows her in the early part of the play, when Nell Gwynne is the orange-girl, selling her fruit for the beaux to present to the "next vizard mask" to them, as was the custom of the day at theatrical performances.—[Portrait Study by Hugh Cecil].



*Those gypsies' souls sang there before that fire and floated on magic waves to him who listened, transfixed and silent in the dark.*

# The 'Duo Art'

## THE STORY OF THE SECOND HUNGARIAN RHAPSODY



It is an old story now, begun three-quarters of a century ago, when a band of gypsies sat before a fire in a placid valley in old Roumania; they laughed, they chattered, they sang—their wild, dark faces and tawdry tinsel gleaming in the firelight.

Slightly apart sat a man, pale and ascetic looking. He was the great Franz Liszt, come to share the gypsies' thoughts and lives and to learn the magic secret of their songs. Lower and lower sank the sun, out from the fire's red glow floated a song that had within it the mournful wistfulness of a child, then held a burst of passion vivid as a flower. Those gypsies' souls sang and floated on magic waves to him who listened, transfixed and silent in the dark.

That day was born the vision of an immortal beauty of music which will never fade while music beauty lives upon the earth.

### THE GYPSY SONG IMMORTALISED

Three years later a great audience sat breathless whilst the master played. His mind went back to that peaceful Roumanian valley, to the gypsy folk whose voices had sounded those age-old songs. That music lived again, infinitely beautified, infinitely adorned.

Suddenly, almost abruptly, he ceased; the master had completed the playing of his masterpiece. Liszt, the great musical genius, had translated the spirit of a people, had given to the world the priceless gift of his second Hungarian Rhapsody.

The wonders of the 'Duo-Art' Reproducing Piano, unfortunately, were unknown in the great master's time and, consequently, the genius of his playing can only live in the imagination, but the world's greatest pianists have made 'Duo-Art' Music Rolls of his wonderful works, which are available to every owner of a 'Duo-Art' Reproducing Piano.



FRANZ LISZT.

the great pianist-composer, whose wonderful works have been recorded by the world's greatest pianists for the 'Duo-Art' Reproducing Piano.

It is of the greatest importance and interest to know that one of these artists, namely, Arthur Friedheim, was a pupil of this great master; his 'Duo-Art' records of these works, are, therefore, not only beautiful contributions to the art of music, but set for all time an authoritative standard of Liszt's own genius.



BY APPOINTMENT

## THE AEOLIAN COMPANY, LIMITED





*The spirit of Franz Liszt lives again in the great pianists who have recorded his masterpieces for the 'Duo-Art' Reproducing Piano*

# reproducing piano

## FAMOUS PIANISTS WHO HAVE RECORDED THE LISZT RHAPSODIES FOR THE 'DUO-ART'



Of those who are fortunate enough to own the 'Duo-Art' Reproducing Piano, the Liszt Rhapsodies are a source of almost unlimited enjoyment. Not only the second, but the almost equally wonderful Twelfth, the Sixth, Eighth, Tenth and others of the series that Liszt composed, are available in the form of 'Duo-Art' Rolls that are practically priceless.

These rolls alone record the interpretations of the following group of pianists whose names head the list of the world's great musicians of to-day:—

IGNACE JAN PADEREWSKI, ALFRED CORTOT, JOSEF HOFMANN, RUDOLPH GANZ, ARTHUR FRIEDHEIM, DAVID STEIN, ALEXANDER RAAB, MICHAEL ZADORA, BERYL RUBINSTEIN, ERNEST SCHELLING.

Although the Hungarian Rhapsodies are but a small fraction of the instrument's repertoire, nothing could more forcibly illustrate the value of the 'Duo-Art' Reproducing Piano, both to musical art and to the lover of music, than this wonderful group and the illustrious names of those who have interpreted them.

Practically all the great pianists of to-day are making records of the world's best music for this wonderful instrument, and its possession brings music of all classes, popular and dance, as well as classic, directly into the home.

## THE THREE-FOLD VALUE OF THE 'DUO-ART' REPRODUCING PIANO

THE 'DUO-ART' IS, FIRSTLY, A PIANO OF EXQUISITE TONE FOR HAND-PLAYING, the three instruments with which it is combined—the famous Steinway, Weber and Steck—being in the front rank of their respective classes;

SECONDLY, IT IS A 'PIANOLA' PIANO with all that instrument's exclusive devices for enabling one to play ordinary music rolls with the fullest degree of individual expression;

THIRDLY, IT IS A MEDIUM THROUGH WHICH ONE CAN HEAR AT WILL THE CHARACTERISTIC PLAYING OF THE GREAT MASTERS. Special music rolls, made by the pianists while actually playing, reproduce their performances with absolute fidelity in every detail. No subtlety of touch, no element of individuality is lost. As the pianist plays, the 'Duo-Art' plays; there is no difference.

The 'Duo-Art' Piano is obtainable by a liberal exchange and convenient payment system, which makes its purchase a simple proposition and a sound investment.

*If you have not yet heard the 'Duo-Art' Reproducing Piano, we invite you to call at Aeolian Hall to hear your favourite composer interpreted by your favourite pianist through the medium of this wonderful instrument. If unable to make an early call, write for 'Duo-Art' Recital Tickets and fully illustrated and descriptive Catalogue F.*

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**ARTHUR FRIEDHEIM,**

one of the most famous of Franz Liszt's pupils. An invitation is extended to you to call at Aeolian Hall to hear Mr. Friedheim's wonderful interpretation of his master's Hungarian Rhapsody No. 2, played by the 'Duo-Art' Reproducing Piano.



**STECK GRAND 'DUO-ART' PIANO**

A wide variety of Grand and Upright Models of the 'Duo-Art', either Electric or Foot-operated, is always on view at Aeolian Hall.

# The Universal Game.

Lawn-Tennis Notes and Sketches by  
H. F. Crowther-Smith.

IT is comforting to find that in at least one department of the game of lawn-tennis this country is well to the fore. I mean that we are holding our own very comfortably with regard to the important matter of pseudonyms. Both in quantity and quality the programmes of our home tournaments are this year better than ever.

It is true that we have started the season with, if not actually a reverse, a formidable blow from a Continental player; for, alas! that magnificent alias, Heliogabalus, is the work of an alien. I only hope it is true that this example of foreign manufacture is shortly to be countered and put out of court by the brilliant brain of a Britisher. I understand that there will shortly be registered the sobriquet, "He-will-gobble-us," which—as all the world knows—is a creature of the Gazeeka family that eats its own young.

It has become such a big thing now—this choosing of fictitious names—that it is hard to believe that in our grandfathers' time so little was known about the art of the pseudonym that the poor, dear, silly old things had to be content with one only—A. N. Other, which had to do duty for all occasions. The needs of the tournament player of to-day demand something a little more subtle than that to conceal his identity; and so we find our programmes brightened by such delightful specimens of nomenclature as: "Billy Bimbo," "Peter Porker," "Fuller Hope," "Pheduppe," etc.

Now such cunningly conceived creations as these in the way of *noms de raquette* must have entailed an enormous amount of time

to disguise their identity. The powers-that-be mercifully intervened so as to make this department of the work of the regular performer at tournaments easier. In former years players could employ more than one alias during a season; they could hide their light under a bushel of pseudonyms if they liked. But the sad case of the man who had played under so many fictitious names that at the end of the season he forgot his own and had to write to the Lawn-Tennis Association about it decided the authorities to allow only one pseudonym to each player each season. It is strange that players seem to aim at a title so extravagant and conspicuous that, while completely veiling the identity, it at the same time makes everybody talk about it and never rest until they have (literally) discovered the owner of it.

It is quite likely that some enterprising person or persons will start a little business for supplying the lawn-tennis player with pseudonyms. Such a step would then leave our representatives free to concentrate on the game, so that they would be able

to render a better account of themselves in the Championships at Wimbledon. For at Wimbledon, "the play's the thing": there is no scope provided on the programme of the World's Championships for finding who can think of the most grotesque *nom de guerre*.

But to return to the little syndicate that might be formed to cope with the boom in lawn-tennis pseudonyms. They would issue their prospectus, stating that the *Nom de Raquette Company* (Identity Sinkers and Specialists in Personal Effacements) were open to supply lawn-tennis players with impenetrable titular disguises. What a boon this would be! All that the player who wanted to obliterate himself during a tournament would have to do would be to send his photograph (if a personal call was out of the question), stating whether dark or fair, colour of eyes, etc., fill up the form as to height, chest-measurement, size in boots, age last birthday, watch number, whether married or single, etc., enclose fee, and, by return of post, he would receive a most perfect-fitting, "irate-parent-and-rich-relation-proof" pseudonym.

The *Nom de Raquette Company* would, of course, publish the usual absolutely unsolicited testimonials. One can imagine "Grateful One" writing to them to say that "... for years I had been playing at tournaments suffering mental agony beyond description with just some flimsy sobriquet to conceal my identity from a rich uncle who would

have cut me out of his will had he known I was playing. Since using the titular disguise you supplied me with at the beginning of this season I have played with absolute confidence. Though a regular tournament competitor every week, the identity-sinker shows no sign of wear, and I could go on using it for at least another season if it were necessary. But my wealthy relation died last week, leaving me his entire fortune, and so . . .

etc. When I remarked last week on the lack of any young talent, or promise of any new lawn-tennis prodigy, I had overlooked that really wonderful child, Miss Betty Nuttall. I believe she owes much to her father's care in coaching her. Who knows? Perhaps, in five or six years' time this English girl will have brought back the Ladies' World's Championship to this country. It was in 1914 that Mrs. Lacombe held the title; and since that date Suzanne has remained the holder with a series of five consecutive victories, all—except the first—gained without very much serious effort. I do not know what is the earliest age at which it is advisable to start to train the young girl or boy for this great game of ours. So many infant prodigies, in other walks of life, remain infant prodigies, and do not progress proportionately as they reach adult years. Rather the reverse: they go to pieces, and are not heard of again. If great care is exercised by parents with the laudable ambition of giving to the world a lawn-tennis champion, there is no reason, if there is natural talent there, why they should not see their ambition realised.

In early infancy the training must be moderate: the practice time on the court should never be allowed to last long enough for the infant to become bored. As to diet, if the child does not thrive on fresh milk, it should be boiled.



BETTY NUTTALL, aged 12 years, a competitor in the OPEN SINGLES at CANBERRA L.T. CLUB TOURNAMENT



HEAVY DISGUISE OF WELL KNOWN PLAYER. THOUGH PLAYING AT QUEEN'S UNDER HIS OWN NAME, WE SHALL NOT HERE DISCLOSE IT.



E.C. MILLER

and patience; and it is not hard to believe that some of our first-class players are sapping their vitality and impairing their game by concentrating at the beginning of the season on the selection of a suitable title with which



HE IS NUTT. SINGLES QUEEN'S CLUB



BASE LINE on which he keeps on walking

THE LAWN TENNIS "FELIX."



# OLD · TIME · CUSTOMS ·



**"Oak Apple Day."** On the 29th May, the anniversary of the Restoration of Charles II. it is still the custom, in certain parts, for people to wear sprigs of oak in their hats, to commemorate King Charles' marvellous escape after the battle of Worcester. His pursuers are said to have passed under the very oak tree in which the monarch lay hidden.

It's a wise old  
custom to

take a peg of  
**John Begg!**



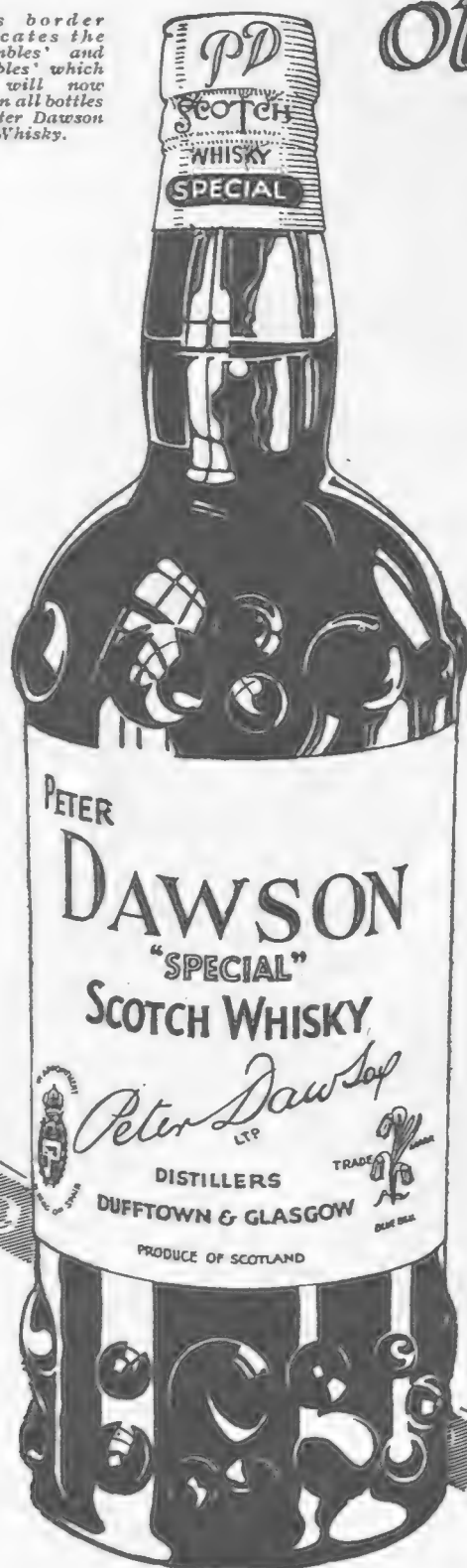
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This border indicates the 'brambles' and 'dimples' which you will now find on all bottles of Peter Dawson Whisky.



THERE are many "ins" and "outs" in the distilling, blending, and maturing of whisky, but they are not of the kind necessary for you to know in order to find the finest whisky.

It is the "ins" and "outs" of the new Peter Dawson bottle that will enable you to do this. The "brambles" and "dimples" that wink at you with pride and pleasure when you look at them.

These "brambles" and "dimples" are there to safeguard the genuinely old, wood-matured contents of the "P.D." bottle, which in the past has suffered too much from the imitations of inferior whiskies.

You want the whisky in the "brambled" and "dimpled" bottle. Make that clear to your dealer and you will get your reward.

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"P.D." is a Whisky  
you can't drown.

Should you find any difficulty in obtaining "P.D." send your cheque for £7 10s. 0d. to Peter Dawson Ltd., who will forward you a case of 12 bottles through their nearest agent.





## The Literary Lounger. By Keble Howard.

### The Etiquette of Love-Letters.

I am not at all sure that love-letters should be published. One easily understands that they have a fascination for the public, more especially the feminine public; but is that a justification for thrusting the poor dears into cold print? Is it quite fair on the dead-and-gone writers? A few years ago you would have retorted: "Oh, it can't hurt them. They'll never know." Now you are not so sure.

A love-letter is a sacred thing. Love-letters are written by normal people in abnormal moods. They are written when the heart is all a-quiver with an excess of emotion. They lay bare the soul. They are written for one pair of eyes alone. If they are genuine, they are utterly unself-conscious. They would certainly never have been written had the writer imagined that one day they would appear in a thick volume under some such title as, "Love Letters of Great Men and Women."

Men destroy love-letters: women keep them. Hence the world is allowed to read far more love-letters written by men than by women. In this volume, for example, we have Victor Hugo writing to Adèle, Goethe to Lotte, Keats to Fanny, Napoleon to Josephine, Dickens to Kate, Shelley to Mary Godwin, Nelson to Lady Hamilton, Bismarck to Johanna, Carlyle to Jane, Browning to "Ba," and Beethoven to his "Immortal Beloved."

True, there are also letters written by women to men; but they are few in number as compared with the male letters. I therefore urge the female sex to consider whether they should not, at a time to be determined by themselves, bravely re-read their love-letters for the last time, and then commit them to the slow-combustion stove.

However, the volume having been compiled and printed, we may as well see what's in it. I rather think Keats had one eye on posterity when he wrote the letter to Fanny Brawne which is here printed. It is so beautifully expressed; so exquisitely balanced. I feel almost sure he said to himself as he dropped it into the post: "There's some devilish good stuff in that—too good to be lost." I would not have you suppose that all poets feel like this when they post their love-letters, but one is led to believe that Keats was a rather self-conscious young party.

MY SWEET GIRL, — Your letter gave me more delight than anything in the world but yourself could do; indeed, I am almost astonished that any absent one should have that luxurious power over my senses which I feel. Even when I am not thinking of you, I perceive your tenderness and a tenderer nature stealing upon me. All my thoughts, my unhappiest days and nights, have I find not at all cured me of my love of Beauty, but made it so intense that I am miserable that you are not with me; or rather breathe in that dull sort of patience that cannot be called

Life. I never knew before, what such love as you have made me feel, was; I did not believe in it; my Fancy was afraid of it, lest it should burn me up. But if you will fully love me, though there may be some fire 'twill not be more than we can bear when moistened and bedewed with Pleasures. You mention "horrid people," and ask me whether it depends upon them whether I see you again. Do understand me, my love, in this. I have so much of you in my heart that I must turn Mentor, when I see a chance of harm befalling you. I would never see anything but Pleasure in your eyes, love on your lips, and Happiness in your steps . . .

I shall not quote any more, because that would not be fair to the compiler of the

dismayed look on her countenance, and I can hear her saying to the stars: "My hat! I shall never be able to live up to this! Pleasure in my eyes, love on my lips, and Happiness in my steps!" And then the poor girl would stand in front of her mirror, and try to get all three ready for the expectant poet.

Now, here is a letter—from Dickens to his wife—  
Dickens to Kate.  
—which has a genuine ring.

Why it was included in this volume, I don't know, for there is not a word of love in it. But it is interesting, even if you happen to have read it before—and I doubt whether there is a line ever written by Dickens which has not been printed somewhere by somebody:

MY DEAREST KATE,—The House is up, but I am very sorry to say that I must stay at home. I have had a visit from the publishers this morning, and the story cannot be any longer delayed; it must be done to-morrow, as there are more important considerations too than the mere payment for the story involved. I must exercise a little self-denial, and set to work. They [Chapman and Hall] have made me an offer of fourteen pounds a month, to write and edit a new publication they contemplate, entirely by myself, to be published monthly, and each number to contain four woodcuts. I am to make my estimate and calculation, and to give them a decisive answer on Friday morning. The work will be no joke, but the emolument is too tempting to resist. . . .

And on the following Sunday, apparently, he wrote again—

I have at this moment got Pickwick and his friends on the Rochester coach, and they are going on swimmingly, in company with a very different character from any I have yet described, who I flatter myself will make a decided hit. [This was Jingle.] I want to get them from the ball to the inn before I go to bed; and I think that will take me until one or two o'clock at the earliest. The publishers will be here in the morning, so you will readily suppose I have no alternative but to stick to my desk. . . .

I was wrong to say that this was not a love-letter.

It was, for it was a labour of love. Imagine a man who had to write, with his own pen, several thousand words of "Pickwick" before the publishers called in the morning—I like the idea of the publishers calling personally for the stuff, but I fear it was only the printer's devil, described as "the publishers" to impress the lady—breaking off to write a long letter to his wife about his characters and what they were doing. Writers will appreciate my meaning in describing this letter as a labour of love.

It would have been better for Dickens had he been content with his "Pickwick Papers" and let his journalism go. He wrote too much, and was never at an end of drawing on his energies. He was a very young man when he wrote "Pickwick Papers"; but an enormous amount of vitality went into them, which no money in the world could ever give him back.

[Continued overleaf.]



THE MEMBER FOR THE BOW AND BROMLEY DIVISION OF POPLAR: MR. GEORGE LANSBURY—AS SAVA SEES HIM.

Mr. George Lansbury, who is a member of the much-discussed Poplar Board of Guardians, and an Alderman of Poplar Borough Council, has represented the Bow and Bromley Division of Poplar from 1922, and was formerly Member for the Bow and Bromley Division of Tower Hamlets from 1910 to 1912. He was some time editor of the "Daily Herald," and is author of "What I Saw in Russia," etc. He was very active in the House last week, and asked a question in regard to the two policemen who secreted themselves under the platform at the Rehearsals Theatre, Bedford Street, during a meeting of the Communist Party.—[From the Caricature by Sava.]

volume or to the publisher; but you have enough there to decide for yourself, as a critical person, whether that was a love-letter, or a literary composition, or a little of both. I should rather imagine that Fanny was a trifle overcome by it. I can see her sitting in the window of her bed-chamber, the letter in her lap, and a somewhat

(Continued.)

**Ibsen at Sixty-One.** Upon my soul, these writers are dauntless fellows. From Keats and Dickens we turn to Ibsen, who fell in love at the age of sixty-one with a young Viennese girl named Emilie Bardach. A sad affair, because Emilie would persist in regarding him as an old gentleman. Girls of that age know so little. Ibsen could have told her—perhaps he did—that he was not at all old, that the outer shell was nothing. But, if I remember rightly, he had a terrifying beard, which stuck out about a foot all round his face. Beards are well enough, but a beard of that sort is not the kind to go love-making in. I only hope that Emilie seldom laughed at the beard.

Ibsen, of course, never laughed. There is not much joking in this—

Two dear, dear letters I have received from you and have not answered until now. What must you think of me? But I cannot yet find the needful quiet, in order to write you something substantial and elaborate. This evening I have to go to the theatre, to be present at a performance of "The Enemy of the People." It is really painful to me only to think of it—for the present, then, I must waive my desire for your photograph. But it is better thus, better to wait, than not to get a satisfactory picture. And besides—how lively your charming, reverential appearance is still limned in my memory! For I still believe in a mysterious princess, who is behind it all. But the riddle itself?—why, yes—one may dream all sorts of things about it, and imbue it with poetic beauty; and I do that of course. That surely is a sort of compensation for the unobtainable and unfathomable reality. In my fancy I always see you adorned with pearls. . . .

Not bad work, you know, for a gentleman of sixty-one who is pressed for time. A good many young gallants of the present day, who are not at all pressed for time, might spend a whole week, and still not "put it over" quite as nimbly as that.

**Laurence Sterne.** Sterne was in love three times—with his wife and two other

ladies. To his wife he wrote—

"For God's sake rise early and gallop away in the cool, and see that you have not forgot your baggage."

To the second lady he wrote—

"If this billet catches you in bed, you are a lazy, sleepy little slut."

To the third lady he wrote—

"You are not handsome, Eliza, nor is yours a face that will please the tenth part of your beholders." He then proceeds to make amends, as though anything he could say after that would make amends! What did Eliza care whether she was "intelligent," or "animated," or "good"?

And the mercenary dog concludes thus—

"Were your husband in England, I would freely give him five hundred pounds, if money could purchase the acquisition, to let you only sit by me two hours in a day, while I wrote my 'Sentimental Journey.' I am sure the work would sell so much the better for it, that I should be reimbursed more than seven times told. . . ."

**"The Flying Draper."** Some years ago I wrote a little story, dated some time hence, about people who could fly by an effort of will-power. If they relaxed concentration, down they came. And they could be influenced, of course, by

the will-power of those on earth—wherein the story. They rather took to it in America, I remember, though nobody here seemed vastly stirred.

I am reminded of this little story by a novel called "The Flying Draper," which has just been published. This is a "first novel," and the central figure in it is a draper who can fly at will. When he relaxes concentration he comes to earth. The coincidences



AT THE BAR POINT-TO-POINTS: THE HON. DIANA DARLING, THE HON. MRS. GEOFFREY LAWRENCE, AND LORD TREVITHIN.

The Hon. Diana Darling is the younger daughter of Lord Darling, the famous Judge. The Hon. Mrs. Geoffrey Lawrence is the wife of Lieutenant-Colonel the Hon. Geoffrey Lawrence, D.S.O., second son of Lord Trevithin, who was Lord Chief Justice of England from 1921-22, and was created Lord Trevithin in 1921.—[Photograph by Alfieri.]



AT THE BAR POINT-TO-POINT RACES: A GROUP INCLUDING H.E. THE JAPANESE AMBASSADOR, MR. AND MRS. STANLEY BALDWIN, AND ONE OF THEIR DAUGHTERS.

The twenty-fifth annual Bar Point-to-Point Races were held, under arrangements made by the Pegasus Club, at Northaw, Herts, by kind permission of Major G. Smith-Bosanquet, M.F.H., and Messrs. Troake, Macmillan and Nott. Our snapshot shows Mr. and Mrs. Stanley Baldwin watching the racing, with his Excellency the Japanese Ambassador.—[Photograph by C.N.]

of the literary life are unending, and would in themselves make a fascinating volume.

"One or two" people in her immediate neighbourhood turned in time to see a man with flapping coat-tails and a shiny seat to his trousers clear the railings with his feet tucked under him like a bee. Then, stiff with amazement, every man, woman, and child on Primrose Hill watched until the

miraculous figure, with an umbrella dangling by the hook from his pocket, was too far off in the sky to be any longer distinguished. Most of them continued to watch even then, and swore they still saw him. I myself declare—and nobody could have been less willing to admit anything supernatural—that an hour later he was talking to Lydia and to me in Devonshire. They can't all have been wrong about the time."

### The Draper Comes to Earth.

"His next words were rather surprising. 'This is Devonshire, isn't it?' he asked, and then unexpectedly added, 'Did you happen, by any chance, to be thinking of me a few minutes ago?'"

"Let me think. If I was, it has completely vanished. . . ."

"It's a point of very far-reaching importance."

"Oh!"

"Scientifically."

May I venture to quote a few lines from my little tale?

"Horace," she said, 'I have a confession to make.'

"A confession?" I echoed, quite at a loss.

"Yes, Horace. It was my fault that your will-force gave out."

"Your fault? How could that be?"

"Can't you understand? When you had been gone over an hour, I began to feel nervous. I knew your daring, and I feared that you would overtax your powers of concentration. So I—oh, forgive me!—I telephoned you!"

A strange and little understood force, telepathy.

### "Yarns Without Yawns."

Major Harding Cox is full of beans. Not content with writing large and amusing books about horses and dogs and shooting and fishing, he has now collected all his favourite stories into a little volume which he calls "Yarns without Yawns."

Many years ago, it was the custom in *Punch* to print the real essence of a joke in italics, so that no reader, however deeply buried in the country, could possibly miss the point. Major Harding Cox goes one better than that; he prints the climax of each story in italicised capitals.

"Yon's not 'EN-COOP! Yon's WAITIN'-ROOM!'"

"'Ee ain't got no sense o' humour, 'ee ain't—'IS BRUVVER WAS 'ANGED THIS MORN-IN!'"

By the way, I always understood that the bus-driver responsible for this joke simply used his whip to indicate the scaffold and the dangling rope. To prepare a small doll with a string attached seems like making a labour of humour.

But no matter. All the stories, however familiar, are told with tremendous

vim, and illustrated by Mr. Harry Furniss. What more do you expect for six bob net?

Love Letters of Great Men and Women. By C. H. Charles. (Stanley Paul; 12s. 6d. net.)

The Flying Draper. By Ronald Fraser. (Fisher Unwin; 7s. 6d. net.)

Yarns without Yawns. By Harding Cox. (Heath Cranton; 6s. net.)



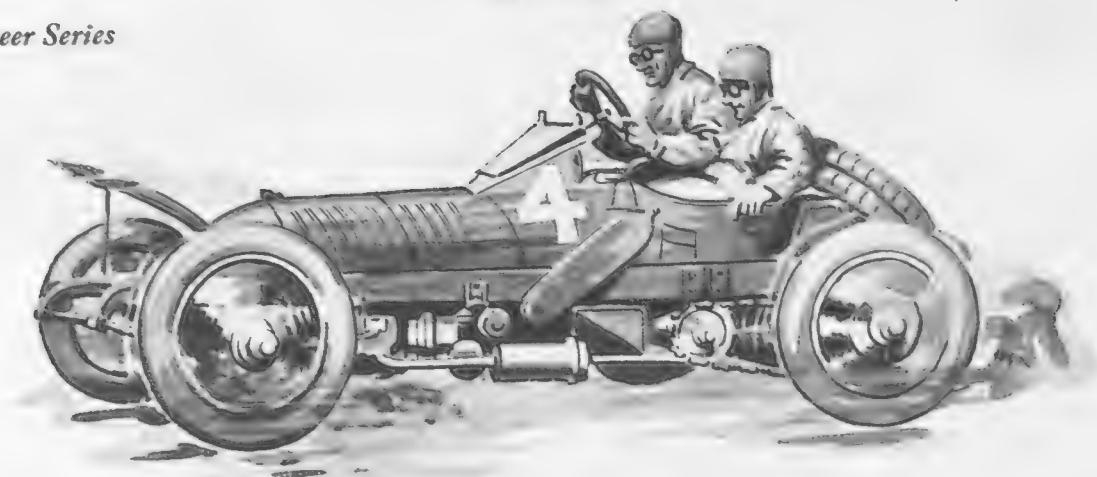


# DEWAR'S

## THE SPIRIT IRRESISTIBLE

The call of the sea may not be denied, and so with the charm of Dewar's Whisky. As invigorating as the winds that blow from out of space, DEWAR'S, like a well-found ship, brings content; boundless and satisfying

"BP" British Pioneer Series



## A Gordon-Bennett Racer

Streamlining was an unknown art in racing car design of 20 years ago, as may be gathered from the accompanying sketch of the Wolseley "Beetle," built for the historic Gordon-Bennett contests.

Nor had taxation, as in these days, any influence on engine size; for the bore of the "Beetle's" four-cylinder power unit measured no less than 153 millimetres!

It developed 50 b.h.p. at 850 revolutions, which contrasts strikingly with the 5000 or 6000 revolutions per minute common in racing cars of to-day. Its maximum pace was 68 miles an hour.

Two of these cars took part in the 1905 Gordon-Bennett in France, finishing 8th and 11th—the faster of the two driven by the late Hon. C. S. Rolls, averaging 40.4 miles an hour.

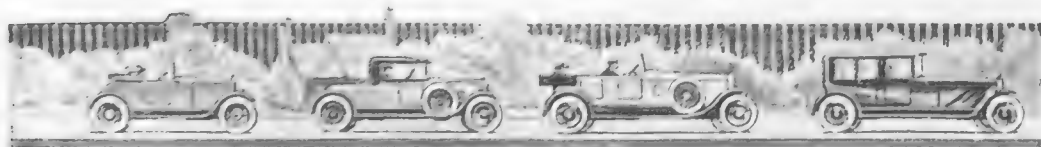
Fuel was a less potent factor in securing high speeds in the early days of motor racing than now, when engines are so finely balanced and tuned that only the very best petrol must be used.

That is why racing men prefer "BP," which contributed materially to the success of the two winners in the last 200 miles races at Brooklands.

*For power and speed use "BP"—the British Petrol.*

British Petroleum Co. Ltd. 22, Fenchurch St. London E.C.3.

Distributing Organization of the  
ANGLO-PERSIAN OIL CO. LTD.



**BP**  
*The British Petrol*



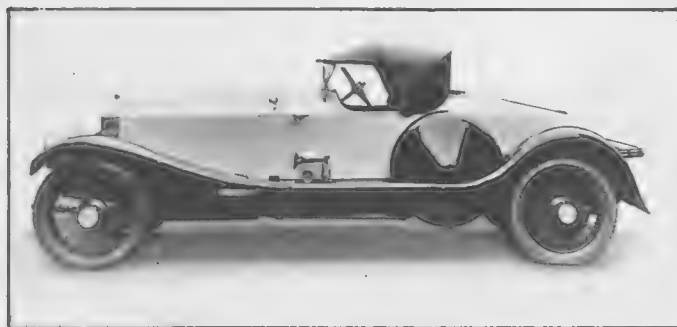
# Motor Dicta. By Heniochus.



**Sporting Cars.** From now until the end of September the sporting side of motoring will be in full swing. One may rightly say the racing season started on Easter Monday with the first meeting this year of the Brooklands Automobile Racing Club, and the competition road reliability tests with the London to Land's End Easter-tide run of the Motor Cycling Club, which attracted 113 car entries besides umpteen motor-cycles. This year the latter event, as far as the cars were concerned, was divided into two classes—cars with engines up to 1100 c.c. capacity of their cylinders, and those over that size up to but not exceeding 12-h.p. rating. This course was taken to eliminate the high-powered sports cars of all kinds and to leave the competition to the small car that is probably the kind of vehicle the motor-cyclist will buy—that is, if he is young and not overburdened with much spare cash. Nowadays when we find staid and respectable catalogues such as Rolls-

"Eight," A.B.C. "Twelve," Swift "Twelve," Palladium "Twelve," the Ariel "Ten," Wolseley "Ten," and the Riley "Eleven" entered by other fellow-members for honour and glory and the sport of the game. And it is a sporting run when you start at past midnight to make such a long journey on a strict schedule, and being timed in at numerous places along the route, so that the driver has to keep to the time fixed for arrival at the halts as accurately as a railway express. Practically all the best-known makes took part in this run, as even the 10-h.p. B.S.A., the 8-h.p. Talbot, the 8.9-h.p. Stoneleigh, the 8.3-h.p. Renault, the 11.4-h.p. Humber, the 11.9-h.p. A.C., the 10-h.p. Ariel, the 10-h.p. Lea Francis, and other well-tried small cars, winners of various prizes in the past, could not pass by the chance of trying to add to their laurels and to their owners' pride in themselves by participating in the event.

Easter Monday meeting at Brooklands was preceded this year by a motor-cycle race meeting on the Saturday, so that both sides of sporting motorists were catered for in the holidays. Perhaps some of the folk at the car meeting on Monday were disappointed that few new cars appeared on the track, yet it must be remembered that many an old chassis carries a new power unit undisclosed to the general public, so that it is practically a new racer. Vauxhall, Sunbeam, Leyland, Aston-Martin, Fiat, Ballot, Bugatti, Salmson, Austin, Lanchester, Alvis, Wolseley, Lorraine-Dietrich, Horstman, A.C., Calthorpe, Marseal, and Talbot appeared in the entries—

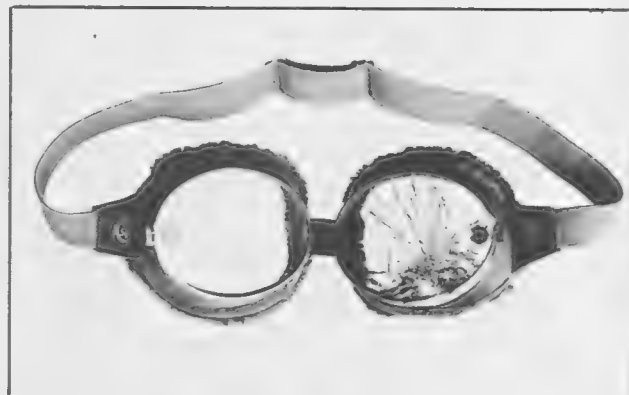


**A DISTINCTIVE SPORTING-LOOKING CAR: A CUNARD TWO-SEATER ON A 40-50-H.P. ROLLS-ROYCE CHASSIS.**

This photograph shows a small two-seater which has recently been built by the Cunard Motor and Carriage Company, Ltd., on a 40-50-h.p. Rolls-Royce chassis. The lines are very pleasing, and the car has a thoroughly sporting look. There is room at the back should the owner desire to carry a third passenger, the seat being constructed on the lines of the cockpit of an aeroplane.

Royce, Daimler, Napier, Sunbeam, Wolseley, Austin, Crossley, Straker-Squire, and Fiat offering "sporting" or extra tuned-up engines to those who peruse them, it shows that, however *blasés* we may be as regards road travel by mechanical means, that old English sporting spirit will not die, and so cars that can do that "bit extra" amount of speed find favour among all classes of the motoring community. Of course, these lines are written too soon to state who has won gold medals in the London to Land's End trip; but, as it is snowing while I write, I hope the competitors will get better weather for their journey than most of the country has had recently. They will need it, as the 12-h.p. cars must average seventeen miles per hour up the first mile of Porlock Hill, and the smaller cars average fifteen miles per hour over the same section, to qualify for a gold medal. And, as everybody who has motored in that portion of North Devon—the Lynton district—will realise, this is no small task on this rough and steep surface.

**Easter Entries.** However, Austin "Eights," Morris-Cowley "Twelves," Bean "Elevens," and Alvis "Twelves" have been entered for this test by a lot of owners who are ready to compete with the Rover



**AN OBJECT-LESSON OF TRIPLEX GLASS SAFETY: GOGGLES CRACKED BUT UNSPLINTERED AFTER A MOTOR-CYCLE CRASH.**

These goggles were worn by Mr. Stanley Bartley whilst riding a 2½ four-speed overhead valve Rudge in the twenty-four-hour reliability trial organised by the Liverpool Motor Club, and when travelling about thirty-five miles per hour he crashed. Although his head was severely cut, thanks to the Triplex glass in his goggles, his eye was saved, as though the glass cracked, not one splinter came away.

**Sporting Youth.** Another new feature was introduced by the presentation of a trophy, "the Sporting Youth Cup," given by Mr. Reginald Denny, the English film actor now in the U.S.A., for competition open to amateurs up to the age of twenty-five for the private competitors' race prize. It was given to mark the production at the Marble Arch Pavilion Cinema on Easter Monday of the thrilling motor racing story, "Sporting Youth," in which Mr. R. Denny plays the principal part. Son of the famous Savoy comedian of the Gilbert and Sullivan days, Mr. Reginald Denny was born at Richmond, and is an all-round athlete, motorist, aviator, and was at one time light-heavyweight champion of the 2nd Artists Rifle Corps. The film shows that he is no novice in handling a racing car, so his presentation of the cup for this Easter Brooklands meeting was a happy reminder to his old friends that though for the time being they could not see him in the flesh, yet he still hoped they would see him in action at Marble Arch in this excellent film.

## A Morris Improvement.

There are so many Morris cars on the road to-day that their owners will welcome any improvement to save them trouble. All Morris cars now leaving the works are fitted with Enots Grease Gun nipples on the Wefco spring gaiters, so that these car-owners will be able to keep the springs thoroughly well oiled with a minimum of work. Wefco spring gaiters have been a standard equipment for some considerable time, but the addition of these nipples will improve their efficiency as well as the spring action.



**SHOWING ONE OF H.E. THE GOVERNOR-GENERAL'S THREE CROSSLEYS: THE EARL OF ATHLONE AT CAPETOWN AGRICULTURAL SHOW.**

The Earl of Athlone took out three Crossley cars when he left England to take up his appointment as Governor-General of South Africa in succession to Prince Arthur of Connaught, and one of these cars may be seen in our snapshot of his Excellency opening an agricultural show at Capetown.



## The Cleek in Golf: A Departed Glory.

By R. Endersby Howard.

### One Survivor.

Is there nowadays any first-class golfer—amateur or professional—who uses a cleek? Yes, I think there is one, the Hon. Michael Scott. At least, he was doing good work with such a club when last I saw him, which was not very long ago. But he seems to be just about the only survivor of the band of champions and other famous players to whom, at one time, the cleek was a prime essential of the golfing kit. When those people were asked to nominate their favourite shot in the game, as happened every now and again, I am certain that a larger number invariably voted for the half or three-quarters shot with the cleek than for any other stroke. Why has the club gone out of favour? It is difficult to offer an explanation unless one says lamely that the caprices of fashion are beyond control. Yet that sounds the wrong note to strike, because, at one period, the cleek was the master-club in the bags of most great golfers, and anybody who had called it a fashion would have been pitted for his woeful ignorance of the game.

### Mr. Ball's Favourite Shot.

To be sure, it was seldom wielded with notable success by moderate golfers—probably because the majority of them were more or less late beginners at the pastime, and somehow the cleek, more than any other club, seemed to call for that confidence, that suppleness of muscles, and that accuracy of hitting which usually are the privilege only of the person who has taken up the game early in life. Still, the rank and file of club members had their cleeks almost without exception; they persevered with the club, and, on the whole, did quite as well with it as they do now with its successor, the driving-iron. One might look through dozens of kits at the present time without discovering a solitary cleek. The profound mystery is why the accomplished players have discarded a club with which some of the finest golfers in history built up their reputations. Mr. John Ball was famous for nothing so much—and liked playing nothing so much—as the cleek shot. Mr. F. G. Tait was another wonderful man with the cleek; the

most treasured picture of him at St. Andrews is that which shows him swinging this club.

### The Triumvirate's Master Club.

Indeed, when the standard of amateur golf was exceptionally high, nearly every leading amateur was noted for his skill with the cleek, the only exception being, I think, Mr. Harold Hilton, who always preferred to use a spoon. So it was with the professionals. Vardon, who could produce more brilliant shots than anybody else when the occasion demanded, played none with quite such deadly effect as those with his cleek, a club with a rather stumpy, thick-set head which won a little

search long without finding a professional who shows any attachment to this former stand-by. Ray reposed a lot of faith in his cleek until about a year ago, but then even he substituted for it what he called a "wooden cleek."

### Right Clubs in the Wrong Hands.

Perhaps one circumstance that contributed to the passing of an old favourite was that very many people had unsuitable cleeks. The forging of cleek-heads was a specialised industry; there were firms who concentrated entirely on it; and considering the importance of the club in its heyday, it deserved this particular attention. But the right heads did not always find their way into the right hands. I suppose it is of especial account in the case of a cleek that its balance and "feel" should be perfectly adapted to the person who is swinging it. It is admittedly not an easy club with which to achieve the desired results, although all the old masters of it declared that they were conscious of a greater certainty of ball-control with it than with anything else. But it demanded such accuracy of striking that the slightest defect of balance in the hands of the player who was using it might spoil the whole effect.

### Successor—and Predecessor.

And so gradually the driving-iron—or, as many people call it, the driving mashie—came into vogue, and supplanted the club which had been recognised as one of the basic features of the golfer's outfit. Nowadays, you would no more expect to find a prominent player without a driving-iron than you would expect to discover him without a ball to use. I suppose that the lure of the driving-iron is its comparatively deep face—that is, deep in relation to the cleek, which is by birth and tradition a narrow-faced club. No doubt the larger expanse of striking surface engenders a certain faith in its capacity to obtain a grip on the ball. The cleek, however, may yet return to glory. The most hopeful sign for it is that, many years ago, it superseded the spoon, which, up to then, had been the supreme favourite for the playing of long shots up to the hole. And certainly the spoon is now on the crest of a revival. When that wave of public fancy subsides, it may be the turn of the cleek again.



SUNNING HERSELF ON THE BEACH AT MIAMI: MRS. McAVOY, A FORMER WOMAN GOLF CHAMPION.

This charming snapshot from Miami, Florida, shows Mrs. McAvoy, an ex-woman golf champion from the States, sunning herself on the beach.

Photograph by C.N.

niche for itself in golfing history, and served him for about eleven years. Taylor, for all his well-deserved fame as a master of the mashie, almost certainly owed more of his success to the cleek than to any other club. Braid's half shot with the cleek was the crowning triumph of his skill on the links. At the present time, you might



THE LADIES GO ONE BETTER—OR ONE LESS—THAN THE MEN: UNUSUAL AMERICAN GOLFING FASHIONS FROM MIAMI, FLA.

We have grown used to seeing American male golfers playing without their coats, but this photograph shows that if you journey to Miami, Florida, you may see ladies on the "other side" going one better—or rather, "one less"—

than the men, and enjoying a game of golf in their bathing-suits. Climatic reasons render it unlikely that the fashion will be taken up on any of the classic Scottish East Coast courses such as St. Andrews, North Berwick, or Dornoch.

Photograph by Thomas Shipp.





**T**IME . . . . The moving finger writes, and—pauses . . . . The flame of life flickers for a moment—only to burn the more steadily . . . . or to sink? It depends upon the care which is taken.

As at every other cross-road of life's highway, Horlick's Malted Milk is invaluable here. It gives wonderful nourishment without taxing the digestion. It is a rich, delicious combination of the choice extracts of wheat flour and malted barley with fresh dairy milk. It builds body, brain and nerve. Served in most restaurants and cafés of standing.



At all chemists, in four sizes, 2/-, 3/6, 8/6, and 15/-. A liberal sample for testing will be sent you for 3d. in stamps.  
Horlick's Malted Milk Co., Slough, Bucks, England.

For children, Horlick's gives mental and physical fitness. Ready in a minute in hot or cold water. No cooking.



## A GREAT EMPIRE SERVICE AT A GREAT EMPIRE EXHIBITION

All industries are public services; but this is true in a special sense of the British Gas Industry—one of the oldest established, yet most actively growing, Public Services of the Empire.

In addition to supplying over 8,000,000 households and business premises with necessities of life—Light, Heat and Power—the Gas Industry, in time of war, proved itself vital to our safety as the source of essential High Explosives. It is now, in constantly growing measure, helping to solve some of the national and civic problems of daily life; for example:

***Coal Conservation, Smoke Abolition, Better Housing,  
Adequate and Efficient Domestic Service,  
Increased, Improved and Cheapened Production.***

Gas—the purified Spirit of Coal—is not only a very economical and efficient Illuminant. It is well on the way to become "The Fuel of the Future." Practical evidence in proof of these statements will be found at Wembley (in the centre of the Palace of Industry) at

### THE BRITISH EMPIRE GAS EXHIBIT

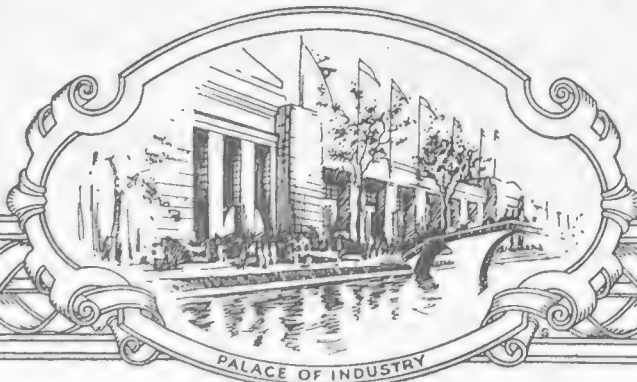
which has been organised by the gas undertakings of the Empire.

The Exhibit contains the latest examples of efficient gas appliances for Lighting, Cooking, Water Heating, Room Warming, Laundry Work, and every kind of Industrial Process requiring Heat or Power. It also includes very interesting displays of the many and varied by-products of gas making, showing their value and importance to other-staple industries of the Empire; and a fascinating collection of historical exhibits, illustrating the evolution not only of the gas industry but also of lighting,

cooking and heating from primitive times. A welcome feature of the gas exhibit is a large and airy Rest Lounge (furnished with comfortable arm-chairs) which provides a convenient meeting and resting place for visitors. This Lounge is surrounded by numerous model rooms in which are illustrated the services of gas throughout "The Seven Ages of Woman." Frequent Cookery and other demonstrations will be given by experts, and there will be musical attractions.

**WHEN AT WEMBLEY BE SURE TO VISIT THE GAS EXHIBIT**  
*(In the centre of the Palace of Industry)*

**The British Empire Gas Exhibit Committee, 30, Grosvenor Gardens, S.W. 1.**







*It is quite a simple matter to make pretty little summer frocks for the children when one seeks the aid of Cash's gaily embroidered dress-trimmings.*

## WOMAN'S WAYS.

By MABEL HOWARD.

### The Cult of Ostrich Feathers.

New fashions, like new plays, are something in the nature of a gamble. They are launched tentatively, speeded with every hope of success, but destined to be inconspicuously withdrawn at the first sign of failure. And so with the new vogue for ostrich feathers. They made their début modestly edging the slender skirts of simple evening frocks. Soon these developed into

than an inch or two in height, which are just large enough to hold the plumes and do not break the graceful line of the head. For the important dinners and dances of the season, the new coiffure ornaments are really wonderful. There is the new halo of sparkling diamanté, worn almost at the nape of the neck, with the pointed edges just silhouetting the top of the head like a veritable angelic radiance. For the older woman several fascinating novelties have made their appearance. There is the slender quill of silver lace worn at the back of the hair, with a tuft of ostrich feathers drooping gracefully from one side; or this may spring from a small cluster of ferns in diamantine, leaving the front of the head innocent of adornment. Then the effective turbans of swathed tissue which were already in vogue last year are now completed with wonderful scarves of the same material, which can be wound carefully round the neck, or allowed to fall where they will in graceful draperies.

### Hats for Spring and Summer.

From head-dresses to hats is a natural sequence of topics, and in all fairness I could not mention one without the other. Every wardrobe needs two types of hat—an elaborate affair for important functions, and a practical shape

deep borders reaching to the knees, often in black, scarlet-tipped, or shaded from the palest rose to deep vermilion; and now, when their success is assured, they are promoted to far more exalted positions. I saw one delightful dance frock of cyclamen satin flaunting a complete overskirt of shaded ostrich feathers, caught here and there by tiny stars of diamanté; and others of a deep crimson nuance had been called upon to hem the plissé tablier and cape ornamenting a graceful dinner gown of heavy black marocain.

### Their Possibilities at Ascot.

Then comes the final stage—the accessories of ostrich feathers for Ascot, and these are as numerous as they are fascinating. There is the sunshade, for instance, made entirely of drooping ostrich feathers in wonderful shaded colourings, matching, perhaps, the plumes in a large shady hat or a feathered vanity-bag. Then the old-fashioned boa has reappeared, carried out in ostrich feathers, and is worn loosely round the neck, the two long ends trailing gracefully down the back. One white end and one black is astonishingly effective. There has certainly never been a happier caprice than this universal trimming of ostrich feathers, and by the time Ascot is really here it will not be surprising if we find even our gloves adorned with fringes of feathers instead of kid!

### Court Coiffures for Shingled Heads.

I have heard several shingled débutantes lately bemoaning the fact that large coronets do not suit the boyish silhouette of their shorn tresses, and yet the Court plumes must certainly be attached to something if they are to stand gracefully erect, as convention demands. But Dame Fashion seldom abandons her followers, and the problem is already solved in a delightful way. A well-known designer showed me some fascinating miniature coronets of diamantine in exquisite workmanship, not more



*No wonder this small maiden is proud of her captivating little frock, for it is adorned with Cash's embroidered dress-trimmings in bright colourings.*

for sports and everyday wear. The attractive models pictured on this page were sketched at Henry Heath's, 105, Oxford Street, W. Black georgette, alternately plain and plissé, makes the fascinating picture hat on the left, the large spray of flowers introducing a striking note of colour, and the long streamer of black moiré ribbon playing the rôle of a graceful scarf. The excellent qualities of Henry Heath's rainproof and unspottable felts are so well known that the second model needs no description, and I will merely remind readers that these are obtainable in every shape and hue imaginable. They are ideal for all sports and country wear. On application to the Oxford Street salons, this firm will be pleased to forward the name and address of their nearest agent, or, on receipt of the usual trade references, will send selections on approval.

### Gay Trimmings for Kiddies' Rompers.

I think the clothes of the modern child can never be more delightful or practical than they are to-day. Not only are they comfortable and pretty, but even the amateur needlewoman can make them at home in a very short time. Naturally, in the summer the small folk need an inexhaustible supply of cool washing frocks and suits; and really captivating little outfits can be quickly made with the aid of a yard or two of some strong cotton material and Cash's gaily embroidered dress-trimmings. They possess the same splendid washing and wearing qualities as the well-known Cash's frillings, and are made in a variety of amusing patterns of animals, birds, and flowers embroidered in fast colours, which the children will find irresistible. They can be obtained with white or coloured backgrounds. These delightful trimmings can be purchased for very modest sums indeed from all outfitters of prestige; but should any difficulty be experienced, application should be made direct to J. and J. Cash at Coventry, who will be pleased to send a free pattern booklet to all readers of this paper. [Continued overleaf.]



*Black georgette, alternately plain and plissé, expresses the fascinating hat above, adorned with a spray of deep crimson roses; and unspottable felt makes the useful model on the right. Sketched at Henry Heath, 105, Oxford Street, W.*

# WOMAN'S WAYS. By Mabel Howard. Continued.

**A Three-Piece Suit for Ascot.** Black-and-white is always a favourite alliance for Ascot, and the two-piece suit pictured on this page is a striking example of how very effective it can be. The long-sleeved frock is of black silk marocain, decorated with pale écaré embroidery on black georgette, and the mandarin coat is completely covered with the same embroidery. The whole outfit may be secured for 9½ guineas from Ninette, 79, Shaftesbury Avenue, and is really a practical investment.



A delightful two-piece suit for Ascot, expressed in black silk marocain, enhanced with pale écaré embroidery on georgette. It must be placed to the credit of Ninette, 79, Shaftesbury Avenue, W.

I was also very much interested in a striking frock made of a new printed crêpe-de-Chine. It is patterned in quaint geometrical designs carried out in many-coloured stripes, and is cut on perfectly straight chemise lines. The price is also 9½ guineas. Evening frocks from Ninette's is a subject which is quite inexhaustible; but lack of space forbids a really adequate description. A simple dance frock of georgette, with a long, tight-fitting bodice fastening with long lines of buttons under the arms, and a diaphanous plissé skirt, can be secured for 7½ guineas in several hues; and a handsomely beaded frock of apricot marocain is obtainable for 10½ guineas, gleaming with crystal and pearl embroidery.

## Tailored Suits for the Early Summer.

During April and May a well-tailored frock of gabardine or repp is an essential item to even the most restricted wardrobe, and just now there is a splendid

opportunity of obtaining very attractive models at exceptionally modest prices. I was astonished to discover, for instance, that the cost of the graceful coat-dress of fine black gabardine pictured on this page is only 79s. 6d., at Gorrings's, Buckingham Palace Road, S.W. It slips on like a coat, tying on one side, and the long revers are lined with white wool marocain. A novel feature is the quaint fob hanging from a tiny pocket, and in the cuffs and collar are effectively introduced narrow bands of green and gold ribbon. Another attractive one-piece suit is made with a straight back and a jumper effect in front, fastening with a long line of buttons under the arm. It is completed with a white gilet, and a belt and pocket of scarlet leather. The price is 5½ guineas; and £5 19s. 6d. secures a delightful summer suit of crêpe-de-Chine, built on much the same lines, and edged with a contrasting colour. Then there are graceful frocks in wool marocain, hand-embroidered, for 59s. 6d., available in several colours. And as summer will soon be here, it is by no means irrelevant to mention that useful blouse dresses of every hue and material are obtainable from the modest sum of 15s. 9d. upwards.

## French Models Copied Inexpensively.

A visit to Andrée, 26, South Molton St., W., is like visiting Paris, as the frocks there are copied from the most delightful French models. And, another pleasant fact, they are marked at surprisingly modest prices. La Trotteuse, for instance, a captivating tailored walking suit in the fashionable scarlet plaid kasha, bound with kid and finished with deft touches of white braiding, is only 5½ guineas; and 7½ guineas secures a slender frock of wool repp, faced with marocain in contrasting shades, which are cleverly repeated in the many buttonholes, belt, and hanging purse chatelaine of stamped suède. For 12½ guineas one may become the possessor

of a distinctive three-piece suit of heavy black marocain, which will fulfil many useful missions. The wide wrap-over skirt has inlet pleats at the side, and the straight "middy" jumper is ornamented by a handsome buckle. The suit is completed by a captivating circular shoulder cape, fastening in front with long streamers. Evening frocks are no less wonderful. One sheath-like model of gold tissue, with an over-dress of patterned lace draped at the hip with a cluster of silken roses, is 10½ guineas; and a fascinating frock of black lace, its draperies held in place by two large camellias, has a graceful "wing" of lace suspended from one shoulder and attached to the wrist. This is obtainable for 11½ guineas. It is impossible to do justice to the many attractive models in so short a space, and I advise readers to lose no time before applying to Andrée for their new illustrated catalogue, the first that they have issued. It will be sent gratis and post free to all who mention the name of this paper.



A useful affair for early summer days is this well-cut coat-frock of black gabardine, faced with white marocain, and completed with a quaint fob hanging from a diminutive pocket. Sketched at Gorrings's, Buckingham Palace Road, S.W.

## The New Expanding Baby-Carriage.

Babies have a disconcerting way of suddenly growing so fast that they completely outgrow the baby-carriage which had seemed so capacious only a few months ago. This has always been a distinctly trying problem to every parent, but a solution has been found by John Ward, Ltd., of 26, Knightsbridge, S.W., the makers of the famous Leveson baby-cars. Their newest model actually grows with the baby, as it is built with a draught-proof extending bed, which will allow fourteen inches over and above the original size! The carriage is built in various styles, and is perfectly upholstered and fitted. Readers should apply to the address given above for an illustrated brochure (which will be sent gratis and post free to all who mention the name of this paper), or pay a personal visit and inspect the carriage at their leisure.

(Continued overleaf)



However fast his Majesty the Baby may elect to grow, this well-built Leveson Baby Carriage will expand accordingly in a most convenient manner.



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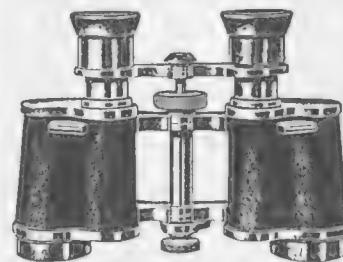
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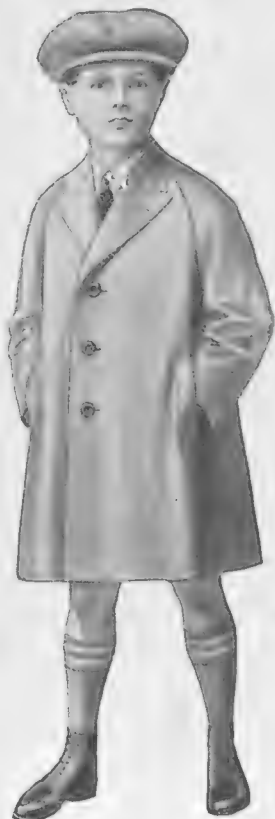
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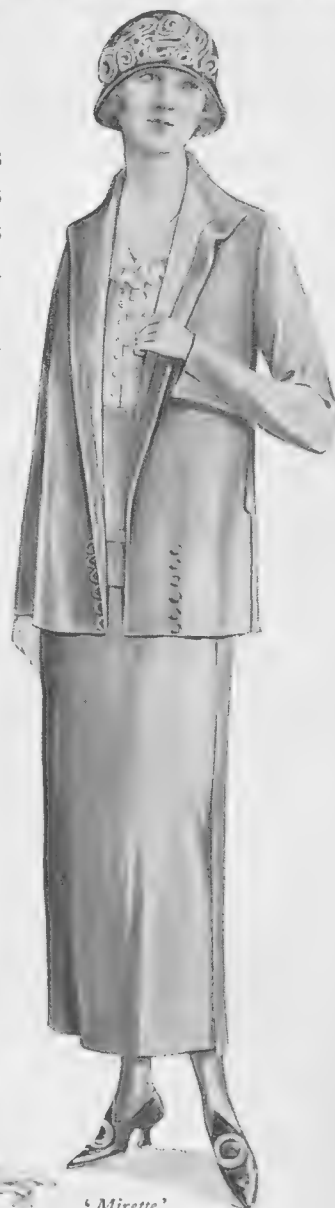
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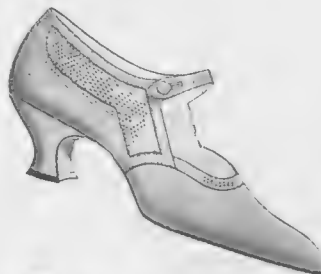
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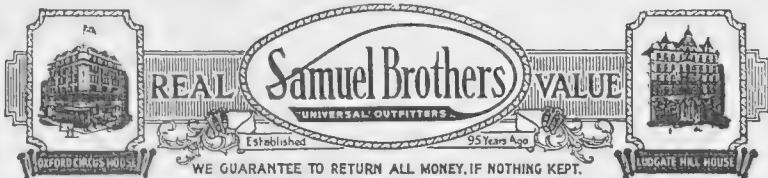
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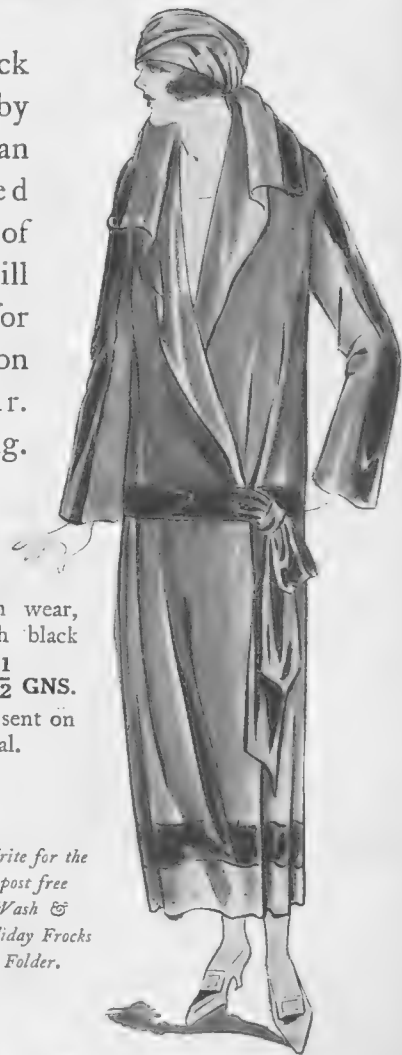
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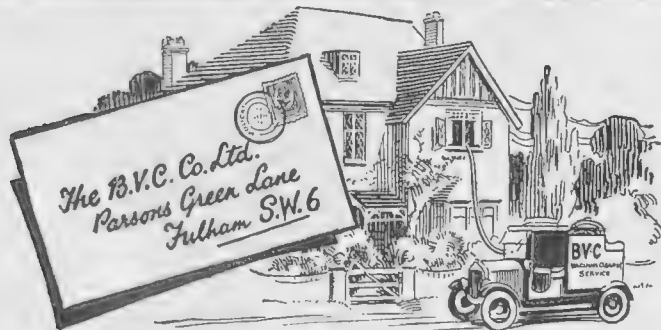
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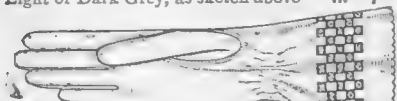
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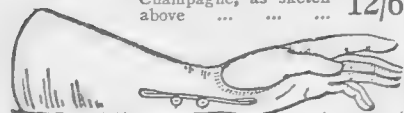
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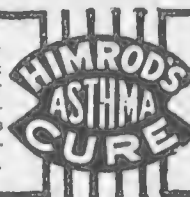
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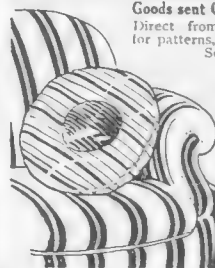
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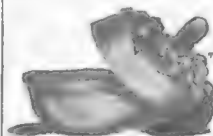
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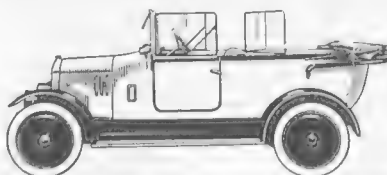
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Lie in three words—Health, Peace, and Competence."*

—POPE'S "ESSAY ON MAN."

—And might you not very reasonably reduce the three words to one—Health? For Health is your great maker of Peace; and, most certainly, the power of work that leads to competence (or more) depends fundamentally upon Health.

Foremost among the common aids to Health, tested and proved during fifty years of sterling service in the cause of physical fitness, stands ENO'S "Fruit Salt."

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*The World-famed  
Effervescent  
Saline.*

3/-

## WOMAN'S WAYS. (Continued.)

Anticipations of  
"The Season."

The Courts, Ascot, and a hundred other important functions are drawing rapidly nearer, and every well-dressed woman is already making serious preparations for their coming. To achieve the well-groomed *ensemble* which is so essential, one of the first items to be considered is, of course, the coiffure. The simplicity of this season's frocks has doubled its importance; and anyone whose tresses are not quite perfect should seek the aid of an expert on the subject. A visit to M. Georges, of 40, Buckingham Palace Road, S.W., will solve every



A fashionable *La Naturelle* transformation, created by M. Georges, 40, Buckingham Palace Road, S.W.

problem. He is the creator of the wonderful *La Naturelle* transformation, which is indeed perfectly natural and naturally perfect. The hair can be dressed according to individual taste, and the severest scrutiny cannot probe the secret. Transformations are from 12 guineas, and toupets from 5 guineas; while it is useful to remember in these strenuous days that the *Times* system of payment by instalments is available. A catalogue giving full details, and including illustrations of the numberless switches, curls, and clever finishing touches designed by M. Georges, will be sent gratis and post free on application.

The Care of  
the Hands.

To possess soft white hands is the aim of every fastidious woman; but in these strenuous days of motoring and open-air sports, it is by no means easy to achieve this object. The simplest method is to protect them by using some soothing lotion, and the fragrant *Ess Viotto*, sponsored by the well-known firm of Bronnley's, Acton Vale, is an excellent prescription. A few drops massaged gently into the hands whitens and beautifies them instantly, and guards them from any roughness, while it imparts a delicate fragrance of spring flowers. *Ess Viotto* can be obtained from all chemists and perfumers of prestige, in 2s. 6d., 4s. 9d., or 6s. 9d. bottles.

**Excelsior Shoes.** The well-dressed English woman is famous all over the world for her unerring judgment in the matter of footwear. And since Paris has decreed short skirts for all walking suits and *tailleurs*, the choice of shoes this season is more important than ever. The *Excelsior* shoes, made by G. F. Hutchings and Co., of Bristol, are sure guides, for they are perfect

in every detail. Well built and exceedingly comfortable, they wear splendidly, and invariably represent the newest and most attractive designs. There is a vast choice of models destined for town, country, and sports wear, expressed in lizard, crocodile, suede, calf, etc. All readers who are interested in this important subject



The *Excelsior* "Valerie" Shoe, built of fawn suede with strap-pings of beaver kid.

should apply to the manufacturers, who will furnish the name and address of their nearest agent, as well as illustrations of their newest designs.

New Carpets  
for Old.

Rooms that are newly spring-cleaned are apt to show up relentlessly every failing of the old carpet and rugs; yet to substitute new ones in these strenuous days is by no means an easy matter. The simplest solution is to send them to *Stevenson Bros.*, Dundee, the famous dyers and cleaners across the Border. Carpets with elaborately figured grounds are dyed as successfully as plain ones; and the *Stevenson Mak' Siccar* system of dry shampooing removes every particle of dirt from the very heart of the thickest pile. The scale of charges is by no means formidable, as it ranges from 7d. a square yard for the dry-cleaning, and from 1s. 9d. for dyeing. Full particulars will be sent to all readers who apply to *Stevenson Bros.*, at Dundee.

## OUR NEW £1,000 COMPETITION

No doubt you have already started your first efforts to gain the wonderful prizes offered to you for the exercise of your artistic skill; but we think it of interest to give you the latest list of what you may win—so here you are:—

## LIST OF PRIZES.

**First Prize - - £1,000**

**2nd Prize.—TWO-SEATER 14/28 H.P. MORRIS- OXFORD CAR, complete and ready for the road; Value £300**

**3rd Prize.—£144 Aeolian 'Pianola' Piano.**

**4th Prize.—£100.**

**5th Prize.—A Canteen of Community Plate; value £94 10s.**

**6th Prize.—The marvellous Ciné-Kodak and Kodascope; value £80.**

**7th Prize.—Spendid Clifphone; value £75.**

**8th Prize.—£50 in Cash,**

**9th Prize.—£10 in Cash.**

**10th Prize.—£10 in Cash.**

**11th Prize.—£10 in Cash.**

**12th Prize.—£10 in Cash.**

**13th Prize.—£10 in Cash.**

**14th Prize.—Case of Sparkling Muscatel, Big-Tree Brand; value £10.**

**15th Prize.—Case of Sparkling Muscatel, Big-Tree Brand; value £10.**

**16th Prize.—Case of Sparkling Muscatel, Big-Tree Brand; value £10.**

**17th Prize.—Case of Sparkling Muscatel, Big-Tree Brand; value £10.**

**18th Prize.—Case of Sparkling Muscatel, Big-Tree Brand; value £10.**

**19th Prize.—Case of Sparkling Muscatel, Big-Tree Brand; value £10.**

*N.B.—The third prize-winner will be given the option whether he will take the £100 in cash or the Pianola Piano, worth £144; in which case the fourth prize-winner will be awarded whichever is not selected. Similarly, the seventh prize-winner will be given the option of taking the £50 or the £75 Clifphone—the eighth prize-winner taking whichever is not chosen.*

We wish to point out that this by no means completes the list of prizes which it is hoped we shall give for this unparalleled trial of skill.

Also we should like to impress upon you all the Simplicity of the present contest, as well as the fact that there is **No Entrance Fee.**

Above all, read the conditions on Pages 2 and 3 of the Cover, and remember there is **no limit to the number of the solutions** you may send in. All you have to do is to get your copies of *The Sketch*—as many as you please—put down your order of merit, sign the signature form, and send it all to us.

The Editor cannot enter into ANY correspondence with regard to this Competition.

**N.B.—Do not fail to examine Pages 2 and 3 of the Cover of this Issue.**

**20th Prize.—Ethovox Loud-Speaker for Wireless, by Burndept • value £5.**

**21st Prize.—A Swan Fountain Pen.**

**22nd Prize.—A Swan Fountain Pen.**

**23rd Prize.—A Swan Fountain Pen.**

**24th Prize.—A Casket of 150 State Express Cigarettes.**

**25th Prize.—A Swan Fountain Pen.**

**26th Prize.—A Casket of 150 State Express Cigarettes.**

**27th Prize.—A Swan Fountain Pen.**

**28th Prize.—A Casket of 150 State Express Cigarettes.**

**29th Prize.—A Swan Fountain Pen.**

**30th Prize.—A Casket of 150 State Express Cigarettes.**

**31st Prize.—A Swan Fountain Pen.**

**32nd Prize.—A Casket of 150 State Express Cigarettes.**

**33rd Prize.—A Swan Fountain Pen.**

**34th Prize.—A Casket of 150 State Express Cigarettes.**

**35th Prize.—A Swan Fountain Pen.**

**36th Prize.—A Casket of 150 State Express Cigarettes.**

**37th Prize.—A Swan Fountain Pen.**

**38th Prize.—A Casket of 150 State Express Cigarettes.**

**39th Prize.—A Swan Fountain Pen.**

**40th Prize.—A Casket of 150 State Express Cigarettes.**

**41st Prize.—A Swan Fountain Pen.**

**42nd Prize.—A Casket of 150 State Express Cigarettes.**



**MISS FAITH CELLI**  
the charming and well-known actress, writes:—

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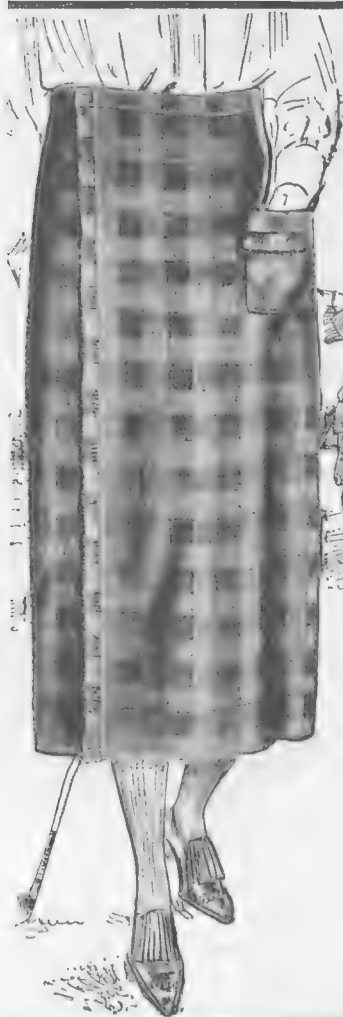


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*of unexcelled purity  
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One of many smart styles—in beautiful soft quality Scotch Homespun—cut with a deep under-wrap to give easy movement—edge of wrap is frayed with fringe of own material, which also appears on large patch pocket. Man-tailored with plain back. In brown and fawn mixture tones. Can be made to order and fitted at same price in many beautiful materials

**69/6**

**Kensington High Street, W.8**



## Beauty <sup>that</sup> is Individual!

INDIVIDUALITY has always been the keynote of Madame Helena Rubinstein's famous methods of Beauty Culture. Not the mere application of "camouflage" cosmetics, to cover up skin defects and reduce every woman's face to doll-like, uninteresting sameness. Not the introduction of "cure-all" creams, supposed to have an identical effect on utterly dissimilar skins.

Each of the Valaze Beauty preparations serves a special purpose, so that every type of skin is supplied with what it lacks—nutrient or stimulant, is invigorated or soothed, fed or given tautness or fineness of texture, as its needs demand.

At the Valaze Salons, also, each client is treated differently, according to her individual requirements. Of the many exclusive treatments space only permits brief mention of a few: the original Egyptian Mask Treatment—the Oriental Balsamic Treatment—the Hot Wax Mask—the Herbal Treatment—the Medicated Treatment—the celebrated Pomade Noir—Special Eye, Muscle, Double Chin, Contour Treatments, etc.

The Treatments—to remedy every conceivable beauty flaw—are given under the supervision of the Lady Doctor on the staff.

### Face-Keeping Lessons.

Many busy—and wise—women spare half an hour occasionally for a half-guinea "Face-keeping" Lesson Treatment at the Valaze Salons. They emerge beautified, rested, instructed and cheered by the certainty of increasing attractiveness through suitable, simple home care.

Consultations free, personally or postally.  
Also instructive brochure, "Secrets of Beauty."

**SPRING CLEANED COMPLEXIONS.** Washing with Valaze Beauty Grains instead of soap, and afterwards gently massaging in Novena Cerate, constitutes a simple but wonderful cleansing treatment for the normal skin.

Price 2/9 each.  
**DISCOLOURED FACES, THROATS AND ARMS** gain a soft white loveliness when VALAZE BLEACHING CREAM is used. It removes fur stains. Price 4/6

**WHEN FACING SUN AND WIND.** VALAZE BALM ROSE is a certain preventive of discoloration and freckles, and splendid foundation for powder. Price 3/6

**TO PREVENT AND SMOOTH OUT WRINKLES,** youthful as well as ageing faces should be treated with the wonderful beauty-bringers, VALAZE PERFECTION CREAM and the bracing, brightening VALAZE SKIN TONIC. Price 5/- each.

**SPRING RASHES.** At this time of the year eruptions, spots or rashes under the skin are apt to appear. Those troubles are quickly righted by using the healing, soothing VALAZE BAUME BLANC. Price 5/6

**TO CLEAR AND MAKE LOVELY THE COMPLEXION** VALAZE BEAUTIFYING SKIN-FOOD ensures a velvety softness, perfect purity, and unfailingly removes discoloration, freckles and other blemishes. Price 5/-



# Helena Rubinstein

**24, Grafton Street, London, W.1**

(Off Bond Street, facing Hay Hill.)  
NEW YORK: 46, West 57th Street.  
PARIS: 126, Faubourg St. Honoré  
Harrogate Agency—Miss Morton, Grosvenor Buildings (next Royal Baths).  
Glasgow Agency—Miss Lawrie, 534, Sauchiehall Street Charing Cross.  
Edinburgh Agency—Miss C. Lawrie, 7a, Hope Street (West End).



## THE BREATHLESS AFFAIR OF THE LAST TANGO BUT ONE.

(Continued from page 172.)

at his watch. "Five past twelve, and this is an early night—they close at one. I may just do it, and I may not. Stanislaus ought to start for the station in about ten minutes. Joan obviously isn't the sort of dancer to make a man miss his train. It's up to you, Niki—keep him dancing. He's an enthusiast. The next is a tango—probably the last but one. . . ." With a reassuring smile at Joan, disconsolate at a table opposite with her lover, Franz strode away. He spoke rapidly to the first violin on his way out, dropped a mysterious hint to the manager, and was gone.

The music struck up—"Tango Boabdil." Niki slowly raised her eyelids and looked straight across at Stanislaus. The glance was compelling. He invited her to dance.

There were only four couples on the floor. Niki surrendered herself to the weird music, that called up a picture in her mind of some camp in Uruguay, the gauchos with their great silver spurs, and dark-haired girls with eyes that flashed fire. The rhythm and sway seemed to be dragged out of her. He danced perfectly, and Niki followed as though hypnotised. Somehow she felt the tenseness of the atmosphere. From between half-closed lids she could see Bela moving about from one box to another, and the white, strained face of the girl, her clenched hands, her impatient gaze fixed on the staircase where Franz might eventually reappear. The orchestra was playing as though inspired; even the drum had forgotten to play the fool, and his muffled notes throbbed out like the muttering of a distant tom-tom. Niki swayed backwards, swung across. Her body was on fire. How long could she keep it

up? A long-drawn pause—and the dance was ended.

There was a storm of applause—not for nothing had Bela worked up a *claque* in the audience, whispering them tantalising hints of what was at stake . . . and the orchestra began again, just one second before Stanislaus had time to remember that he should now be starting for the station.

Again and again the "Tango Boabdil" was encored. The typically Viennese *Stimmung* of the cabaret, half-amused, half-intrigued, not wholly understanding, was yet concentrated and at one in an endeavour to help an ordinary pleasant little girl who couldn't dance to retain her sulky and unnecessary lover. If, comically enough, this could only be done by keeping up the dance (and apparently Bela von Röhriger knew), then keep it up—keep it up—"Encore! Bravo die Tanzer!"

But Niki was growing tired.

Never mind. She wouldn't give in. She was dancing for a girl's happiness. Dreamily she smiled at Stanislaus. Her feet were like lead, but she forced them to reluctant obedience. She could feel the pressure of his arm on her back, like a bar of red-hot iron. They were alone on the floor now, and Niki nerved herself to a final effort. Defiantly she shook back her curls, and went on dancing, dancing, her chin tilted, the line of her throat white under the electric lights. . . .

And then, when she felt that she must drop, she was dimly aware of Franz, a telegram in his hand.

THE END.

In our issue of April 9 we published a review of "Capitol Hill," by Harvey Fergusson. This excellent novel is published by Mr. John Lane, the Bodley Head, and not by Hutchinson, as we stated.

## NOVEL NOTES.

CARD CASTLE. By ALEC WAUGH. (Grant Richards; 7s. 6d.)

Naturally you expect a card castle to tumble down. Master Waugh's pleasant little building was a happy home. This dovecot of a prosperous man of business, Mr. Ronald Whately, was too good to last. Is the trail of Ibsen over this doll's-house? Perhaps; but the trouble did not arise from any scruples of Mrs. Whately's about her way of life. The serpent in the Eden is no fine moral sense, but just common or garden lack of morals in Ronald. He fancied another woman, who fancied him, and before long they are busy, as one of Hardy's rustics said, "committin' the Seventh." But the left-handed game, which Mrs. W. didn't detect, palled at last. Mr. W.'s remnant of a conscience got the upper hand; he resolved to do the "clean-breast" act, and it looks as if poor Mrs. Whately were in for a bad time.

THE HOUSE OF PROPHECY. By GILBERT CANNAN. (Butterworth; 7s. 6d.)

The third of the series that began with "Pugs and Peacocks" continues the fortunes and the opinions of the same odd lot of characters. Melian Stokes, the Cambridge conscientious objector, and Sembal, the 'Ebrew Jew, together with Matty and Kennedy, turn up again in a curious complication. Matty is promiscuously in love with the three principal walking-gentlemen, and you shall see what you shall see, if you persevere. Upon their story Mr. Cannan engrafts a vague philosophy of the future of society. This sort of thing is getting tedious, and even the end is not yet. Mr. Cannan,

(Continued overleaf.)

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The CARGOUF COAT—  
Ideal for Golf or Motoring,  
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up to 30". Two inverted back  
Pleats, pivot armhole, deep  
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Cuffs. All sizes are made  
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"Leather Craft" Price  $5\frac{1}{2}$  gns.  
Usual London Price 10 gns.  
Can also be had in Chrome  
or Persian Grained Leathers.

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The AVONDALE COAT  
—made from the finest  
"Leather Craft" Suedes,  
30 exquisite shades, or from  
any shade of Grain or Water-  
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Half Silk lined  
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Deep Pockets, Silk Lined,  
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Leather Craft. FROM  
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Send to "Leather Craft," Malvern, for Free Samples, Catalogues, etc., etc.



Miss Adele Astaire

and her brother

Mr. Fred Astaire,

the American Dancers who are making  
such a sensational success in "Stop Flirt-  
ing," at the Strand Theatre, London, W.,

write:—

"BEFORE we left America, friends in England had sent us some supplies of Phosferine, and we found this so very helpful in enabling us to fulfil our dancing contracts, that when we landed in England, our first bit of shopping was to renew our stock of Phosferine. In 'Stop Flirting' we have some very strenuous dancing to do, and our capacity to enjoy our work, and to keep up the pace, is considerably intensified by Phosferine. We have to put every ounce of vigour and vitality into our performances, but we always feel fresh and ready to keep it up, thanks to Phosferine, which gives us immunity from the usual nerve disorder, lassitude or exhaustion, or, to put it another way, Phosferine never lets us down."

Learn the one secret that every successful man and every fascinating woman knows—PHOSFERINE—the unfailing means of keeping vigorous and obedient nerves. Phosferine makes you well and keeps you well, and is given with equally good results to the children.

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THE GREATEST OF ALL TONICS FOR

Influenza	Neuralgia	Lassitude	Nerve Shock
Nervous Debility	Maternity Weakness	Neuritis	Malaria
Indigestion	Premature Decay	Faintness	Rheumatism
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Exhaustion	Loss of Appetite	Anæmia	Sciatica

From Chemists. Liquid and Tablets. The 3/- size contains nearly four times the 1/3 size.

*Continued.*

however, takes himself very seriously, and it is the reader's plain duty to take him seriously, too.

**INVISIBLE WINGS.** By MARY GEARY GRANT. (Stanley Paul; 7s. 6d.)

A picture of the lighter life of New York, where Doreen, the heroine, fresh from a convent, has experiences that are anything but conventual, unless we accept the views of Boccaccio on nunnery conduct. Doreen had seen her dead mother in a vision, and had been assured by that departed lady that "knowledge is invisible wings for mortals." Doreen's way of knowledge exposed her to serious risk of burning her wings; but somehow it all comes right in the end. Which is rather wonderful, considering the queer people with whom the adventurous girl was mixed up. Fiction at a high temperature, but readable.

**THE SPENDING OF THE PILE.** By G. B. BURGIN. (Hutchinson; 7s. 6d.)

Mr. Burgin the prolific must be getting very near his century. When the hundredth novel comes, there should really be a celebration and a laurel crown. This new book puts him well up in the nineties. The "pile" belonged to Milly Hubbs, who hailed from across the Atlantic, and, true to type, could think of no better place to spend her dollars than in London. She made friends with Irene Mainwaring, who hadn't a sou, and there you are! Milly, again true to type, hired Lady Melchester to launch her in Society. Good, if obvious, fun here. Fearing mercenary adventurers, Milly persuades Irene to pose as the heiress, a ruse that spells

trouble for Lady Melchester's son, and eke for her nephew. You twig? Of course. Set to wrong partners. Last act in British Columbia, where the good lads are working like niggers to deserve their girls, and earn enough to pay the dress bills of one of them. Better this clean simplicity than much complex pornography.

**SOLO.** By PIERRE COALFLEET. (The Bodley Head; 7s. 6d.)

Paul Minas was an orphan boy, a Nova Scotian, sprung of seafaring forefathers. He had music in him, and his talent was fostered by his aunt Verona, a very pleasant character, of the kind one likes to meet, because nowadays pleasant people are so rare in fiction. Paul ran away to sea, shipped as a cabin boy, and saw the usual rough life on the voyage round the Horn to Australia. In Fremantle, at a Seamen's Institute, Paul played the Moonlight Sonata with so powerful an appeal to a rough audience that he realised his vocation, and tried to fulfil it. The end is not triumphant, but that may only make the picture of struggling genius the truer. A really fine piece of work.

**FEEDING THE WIND.** By JOHN E. GURDON. (Chapman and Dodd; 7s. 6d.)

Stories of werwolves are safe for thrills, and Mr. Gurdon deals them out with both hands. They come all the more creepily that the period of the novel is the present day, and not any fictitious age of romance. The villain had the hardihood to keep a tame werewolf, who fell in love with a young man and begged her master to transform

the poor lad into convenient and appropriate wolfish shape. But the master made a horrid mess of the business, and then things got really fierce, for the lady resented the muddle, made a horrid mess of the villain, and somehow saved the world. You won't believe a word of it, but you will be amused, if you read the book in the train.

**HEU-HEU.** By SIR H. RIDER HAGGARD. (Hutchinson; 7s. 6d.)

If you still want monsters, you cannot do better than find out what Heu-Heu was and where he lived. He is a first-rate specimen of his kind, and the story woven around him has just the fascination and mystery which Sir Rider Haggard invents in a manner peculiarly his own. The monster lived in a cave on the Drakensberg, and on the floor were bones. A well-regulated monster must be complete with bones, as fitted; but do not assume too rashly that these were the bones of hapless victims. Rude prehistoric drawings on the cave walls also play a part in the story, and one design is full of romantic suggestion, for it is of a woman generously built. Now that your curiosity is whetted, you must read this grandiose tale of wonder and be hugely entertained.

**THE STORM CENTRE.** By BURTON E. STEVENSON. (Hutchinson; 7s. 6d.)

The author describes his tale quite justly as a romance. It opens in a French railway train, where villains try to do the hero in. It is a detail that he was not the man they are after. He lives to fight another day, and has his hands full enough to satisfy the greatest glutton for adventures. The main

*(Continued overleaf.)*

**POPE & BRADLEY**  
Civil Military & Naval Tailors  
of OLD BOND ST LONDON W.  
By appointment to H.M. the King of Spain



## A JUSTIFIABLE PUFF.

By H. DENNIS BRADLEY.

I HATE the hypocrite. I pour contempt upon the liar. I detest the sycophant. I loathe the snob. Added to which I lacerate the vulgarian with his own weapons. This is no cultured literary essay, decorated with polished cynicisms. It is a mere blatant statement of fact, bludgeoned out with no emotion.

The tailoring business of Pope and Bradley is unique; of the first-class it is easily the greatest and most successful in Britain.

Because the business is perfectly organised, the prices charged for its productions are guineas cheaper than those of other tailoring houses of a like standard—if, indeed, there is any other of as high a standard. The House of Pope and Bradley does not care one iota whether other tailors charge more or less; it works on the highest quality and on a fixed margin of profit.

Middle-class snobs imagine that by paying more they must be getting something better. And trading liars and sycophants encourage this belief.

Matters are infinitely worse in the women's trade. It is possible to be charged fifty guineas for a certain Paris model in one shop, and purchase identically the same in another for thirty guineas.

The success of the House of Pope and Bradley is very simply explained. The clothes are made from the finest materials in the world. All the cutters engaged are masters of their difficult craft, and, incidentally, are paid far higher salaries than any other firm could afford to pay. And the styles of the garments are designed by an artist who leads but never follows.

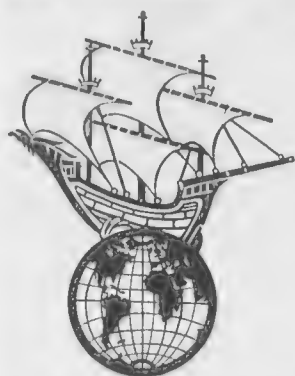
All the subtleties of fashion introduced by Pope and Bradley have been copied and adapted by Savile Row and Fifth Avenue for the last decade.

The net profits of the firm are under ten per cent. on its productions. If Savile Row profits were charged the controlling director would be making an added £50,000 a year, and if Fifth Avenue prices were charged he would be making an added £250,000 a year. But even so he could not eat, drink, sleep, live or love any more than he does.

This advertisement is so very true that it is aggressively vulgar. Fool critics will agree. Lounge Suits from £9 9s. Dinner Suits from £14 14s. Dress Suits from £16 16s. Overcoats from £7 7s. Riding Breeches from £4 14s. 6d.

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THE LONG LIFE  
**Exide**  
BATTERY  
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*There's soft caress  
In this,  
The sublimation of the grape;  
And call to mirth  
In those rogue bubbles  
Frolicking—  
All streaming to the top,  
Where, jostling merrily,  
They cannot hold their glee,  
So burst.*

Always, and everywhere, you can depend upon the fine quality and purity of "Big Tree" Sparkling Muscatel. It is made from the choicest grapes and is brought to perfection by many years in bottle, in exactly the same way as the finest champagne. It is the original and premier sparkling muscatel.

**BIG TREE**  
**SPARKLING  
MUSCATEL**

Order "Big Tree" Wines at Hotels  
and Restaurants or for use at home.  
Their fine quality and perfect purity  
are guaranteed by the Proprietors  
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(REGD TRADE MARK)

*For new or old homes!*

There is no decoration to compare with Hall's Distemper in artistic beauty, or in the practical advantages it offers.

Hall's Distemper colours stand fast on new plaster walls.

Decoration with Hall's Distemper in place of wallpaper will so freshen up the "old home" as to give all the benefits of a change to a new one.

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THE ALL-THE-YEAR-  
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8 hours from Southampton.  
18-hole Golf.

The most equable climate.  
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Apply for season terms  
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CRYSTAL HOTEL, 1st cl. incl. from 35 fr. (about 6/-)  
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**BAD-NAUHEIM,** near Frankfort o/m Germany.  
SEASON THE WHOLE YEAR ROUND.

Radical cure of heart diseases, beginning of arterio-sclerosis, muscular and articular rheumatism, gout, spinal cord diseases, women's ills and nerve diseases.  
Modern installations, healthy and bracing air, magnificent park and walks in the forests.  
First-class concerts, 70 artists, operas, theatres, tennis, golf, pigeon-shooting range. A charming, agreeable and restful place to stay at.  
Apply for detailed information to the Enquiry Office, 24, Old Jewry, London, E.C.2, or to the management of the Thermal Establishment, Bad-Nauheim.

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PHONE CLERKENWELL 144

*(Continued)*

scene of his exploits is laid in Algeria, and, needless to say, there is a girl in the case. Item, a daft old digger for antiquities, her father. The mystery of the desert and the wiles of the sons of the desert receive liberal value, as is proper in a story of this kind. All very exciting, and, considering that it is the desert, not so dusty.

**OLIVER OCTOBER.** By GEORGE BARR McCUTCHEON. (Harrap; 7s. 6d.)

O. O. is a sort of American Harry Bertram, in "Guy Mannering," inasmuch as he had his fortune told on the day of his birth, and the prognostication caused his friends not a little anxiety, for dreadful things were said to be in store for him. Thirty was the fatal age. Till then he bore a charmed life, even in the war, and he was equally lucky in love and in U.S.A. politics, in which last one lives extra dangerously. But there is no getting away from our stars (with all due deference to what Cassius said to dear Brutus), and Oliver came up against their decree with a vengeance. The reader must find out for himself whether O. O. follows Bertram's happy precedent. A story of tense grip.

**GREAT WATERS.** By VERE HUTCHINSON. (Cape; 7s. 6d.)

The hero comes just too late for inclusion in "The Pirates' Who's Who," but he ought to get there in time, for Miss Hutchinson (sister of A. S. M.) has created a young sea-rover of note. Peter, however, was not in love with his calling. He had piracy thrust upon him, and abandoned the profession at the first opportunity, only to fall once more into the hands of bold buccaneers. "Sailors of Bristol city," are traditionally good material for fiction, and the author has used it to excellent purpose. This tale of love and fighting combines excitement with literary charm.



**THE HON. ORGANISER OF THE EMPIRE BALL ON APRIL 30: MISS OLGA NETHERSOLE, R.R.C.**

Miss Olga Nethersole, R.R.C., the well-known actress, is the Hon. Organiser of the Empire Ball in aid of the People's League of Health, which will take place at The Hill, Hampstead (kindly lent by Viscount Leverhulme), on Wednesday, April 30. A special feature of the ball will be a Costume Pageant, with prizes for those costumes best descriptive of the British Empire. The King is the Patron of the People's League of Health, and the ball is under the immediate patronage of H.R.H. the Prince of Wales and T.R.H. the Duke and Duchess of York.

*Photograph by Claude Harris.*

## BROWNING ON BRIDGE.—XLV.

### ON DRAWING DEDUCTIONS.

THE drawing of deductions is, to be sure, the most difficult, but at the same time the most profitable business at the game of bridge.

The various deductions to be drawn from the bidding are, perhaps, a bit too abstruse to deal with in an article; but what can be deduced from the play of the cards is really simple enough, and requires little more card sense than a knowledge of the recognised leads, combined with a due observation of the cards led and played to a trick.

I have often remarked that bridge is a solid mass of anomaly, and here would seem to be another: there is more sure and definite information to be drawn from the original lead of the smallest card in the pack than from any other lead. The lead of a deuce must mean that the card is a singleton, or the lowest of four cards exactly. It cannot be anything else, provided always that leader is working the conventional opening of his fourth best. So this little two is full of meaning, and in nine cases out of ten enables the player to place every other card in the suit. Your partner leads a two; a glance at dummy and your own holding in that suit, add to this what you remember of the bidding, and you will know at once whether this two is a single or not. Thus you can work him for a ruff or sit tight on the suit, according to what looks the better proposition from your point of view. (In amateur circles it will be better to play him for the ruff—your partner will enjoy making the ruff, and he will be disappointed if he doesn't get it; this despite the fact that you might make more tricks in the suit by refusing to give him the ruff. But this

*[Continued overleaf.]*

*"The Aristocrat of Toilet Soaps."*

**BRINGS** to the Toilet the delightful freshness of an English Lavender Garden with its exquisitely Old World fragrance.

The soft, mellow lather is a caress to the skin and leaves it softened, cleansed and refined.

English Beauties of over a century ago cherished it, and to-day it is used by Leaders of Taste and Fashion throughout the world.

# Yardley's Old English Lavender Soap

Price 3/- per box of 3 large tablets.

*The Lavender Series also includes Lavender Water, 1/10, 3/-, 5/-, 8/6, 10/6, 21/-; Talcum Powder 1/2; Face Powder 2/6; Face Cream 1/6; Bath Salts Tablets 3/-; Shampoo Powder 1/6; Sachets 1/6.*

Of all Chemists, Perfumers, and Stores, and from  
**YARDLEY, 8 NEW BOND STREET, LONDON**

Try the New Delicacy

# Green's TANGERINE JELLY

A real delicacy. So perfectly true in flavour. In crystals or squares, 5½d. per packet, of all high-class Grocers and Stores.

## GREEN'S CHOCOLATE MOULD

CHOCOLATE BLANCMANGE.

Chocolate in Chocolate's most delicious form. Suitable for use with any kind of Stewed or Tinned Fruit. Delicious with Cream. Of high-class Grocers and Stores.

5d.  
per pkt.

PREPARED BY

**GREEN'S of BRIGHTON**

Manufacturers of:-

# Green's SPONGE MIXTURE

Ideal for Sponge Sandwiches, Swiss Rolls, etc.  
Of all high-class grocers and stores.  
(Chocolate or Raspberry Flavours 7d. per packet.)

6½d.  
PER PACKET



The  
**IDEAL  
SPORTS  
HAT**

The Improved  
"CECIL"

Price  
15/-

Fine quality Featherweight Felt Hat, with bound edge and new crown; very flexible, can be rolled for packing. Specially suitable for travelling or sports wear, rainproof. Colours—black, white, silver, slate, pearl grey, squirrel, nutria, castor, coffee, golden brown, light fawn, champagne, putty, new blue, lovat, and cinnamon. Sizes 6½, 7, 7½, 8, 8½

Illustrated  
Catalogue  
on request.

**JENNER'S**  
PRINCES STREET  
EDINBURGH



**INQUISITIVE!**

Inquisitiveness may be a nuisance in a friend, or a relation. In a tooth brush it's a great virtue. It's the special and peculiar quality of the MERITOR tooth brush. There never was anything like the MERITOR tooth brush for wanting to know, and not only wanting to know, but getting to know. And its beautiful bristles are fixed by a fine craftsmanship for ever and a day.

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BRUSHES are Guaranteed

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*Continued.*

will be too deep for your partner; he won't be able to see it, and, anyhow, he will prefer to score a little trump—in amateur circles a matter of infinite joy.) I say it is only this deuce that gives absolute information; but similar deductions may be drawn on with certainty from the lead of other cards, provided the cards smaller than the one led are in view. Suppose the seven is led. Dummy puts down the six, five, four; you yourself hold the three and the two; then this seven led must be a singleton, or the lowest of four cards exactly, and it is odds on it being single every time. Indeed, if it be an original lead, you won't go far wrong if you assume it is a singleton all the time. Many players are able to deduce the meaning of the lead of a deuce, and make use of it; few, however, manage to carry the same deduction from the lead of other cards, which carry the exact same meaning, as in the case of the seven lead given above. They won't take the trouble to look out for the smaller cards in view—a failing that comes from the pernicious habit of playing too quickly at trick one. Innumerable tricks, games and rubbers are lost at bridge through the failing to grasp the meaning of a card led, even when the inference to be drawn from it is obvious.

It is the player of the hand who scores the most by drawing inferences from the original opening. The card led often will shout the information to him that he must put up that ace second in hand, that he must extract trumps at once, that he must not take any fanciful finesses, and a variety of other things does this opening card tell him. The most plain case is one of this kind—

Y's hand—

SPADES—A, Q, Kn, 5, 4, 2.

HEARTS—Kn, 10, 3.

CLUBS—K, Kn, 9.

DIAMONDS—8.

Z's hand—

SPADES—K.

HEARTS—A, Q, 9, 2.

CLUBS—Q, 10, 6.

DIAMONDS—10, 9, 6, 5, 4.

Y is playing spades from a love score. A leads the four of hearts. It is odds on this four being a singleton. It possibly may be the smallest of four cards. It does not matter. Z (dummy) must quickly put up that ace of his, lead the king of trumps, which Y must overtake, and play for an even break of the suit. So he will lose a heart, a diamond and a club, but he wins the game. To let the four of hearts run up would be fool play, and would be asking for the loss of one heart, plus two ruffs in the suit; and, with the two aces against him, Y can make but two odd. Yet many players would take this fancy finesse, mainly because they will not take the trouble to draw an obvious inference from the denomination of the card originally led.

Next to the deuce—or correspondingly small card—the most informatory lead is that of a king. He must come from either ace, king, or from king, queen; but he does not tell us, like the little two does, how many in family there are behind him; and, indeed, if partner has been calling the suit, he may even be a single gentleman—there is no way of telling.

Inferences may, and should, be drawn from the lead of any and every card; but

none has an absolute clean meaning with the exception of the deuce. The queen may come from queen, knave, ten; she ought to, anyhow; the ten or nine is probably the highest of two or three, and so on; until we come to the lead of an ace, which has absolutely no meaning at all. Another anomaly: the highest card in the pack as an opening lead means nothing, the lowest everything; but of course the original lead of an ace is the very worst that can be made at bridge.

## ANSWERS TO CORRESPONDENTS.

NOMAD.—It is suggested that, instead of "Pass," or "No," we should say "No bid"; but there is no law about it. I myself am in favour of the words, since people may often murmur "No" about a subject not connected with bridge at all. Personally I find they often do, and it is a pity they should be penalised.

THE BRIDGE COLLABORATEUR (The Hague).—Thanks for letter with enclosure.

READER (New Brighton).—The true Yarborough contains no card higher than an eight. But a Yarborough may be a good bridge hand, for all that. I should most certainly call on six hearts, six clubs, the two of clubs and no diamond, and more than once. The Carte Blanche contains no picture card, but may include aces.

The lead given by the Anglo-American Oil Company in removing roadside signs in this country has had a very far-reaching effect as we learn that fourteen of the largest national advertisers in the United States have now pledged themselves to abolish highway bill-boards. Those who are familiar with the American highway will readily appreciate what this means, as roadside advertising in the United States was commencing to assume such proportions as to constitute a serious menace to the American countryside.



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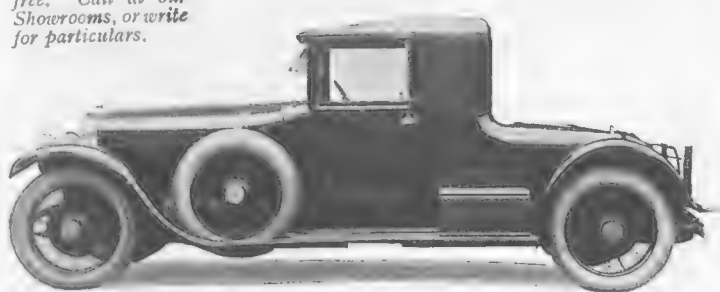
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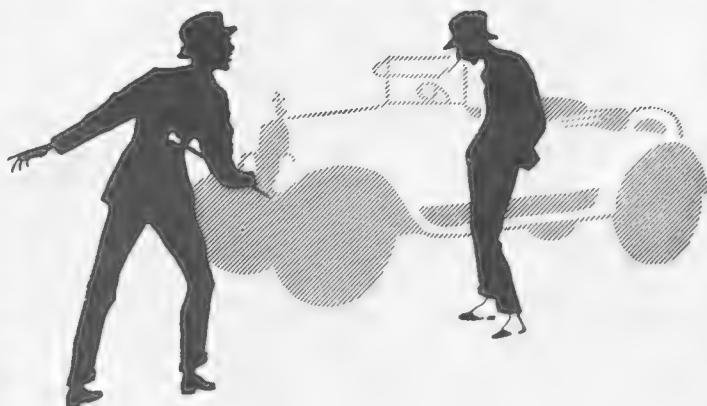
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## AT THE SIGN OF THE CINEMA.

BY MICHAEL ORME.

"THE STREET."

(AT THE EMBASSY THEATRE.)

IF you believe in the film as an art with possibilities yet undeveloped, if you do not feel that Los Angeles has set the coping-stone to cinema production, if you take a serious and intelligent interest in the screen, then let me urge you to pay a visit to the Embassy in Holborn and see this new Austrian film, "The Street." Mr. G. W. Lattimore deserves our gratitude, for he has determined to make this bijou theatre the home of that *rara avis*—the high-class film, the picture which the average exhibitor, either from nervousness or obtuseness, will not handle. I believe there is a public for the intelligent film, and I believe that in order to find it we shall have to turn not to America, but to Austria and Germany, where they are taking the art seriously. "Destiny" succeeded at the Polytechnic, "Dr. Caligari" justified the courage of the Marble Arch Pavilion, and "The Street," which is finer than either, will fill the Embassy. Though not an absolutely perfect film—in places I feel it is played too slowly—it is engrossing, interesting both as a story and through its treatment, and, above all, it marks a step forward by showing the true line of development in cinema production. Here are no flash-backs, only a very few sub-titles, and the producer, by a multitude of deft touches, not only exercises his imagination, but ours also.

We follow the story without difficulty. It is a good story, a tale of fantastic realism which shows how a down-trodden clerk

yearning for romance goes down the brilliantly lit street of adventure and comes back in the cold grey morning a disillusioned but wiser man. A fine touch of symbolism is the umbrella which he hugs all the time—a token of his shabby respectability. The plot is developed logically, and, though the crowded hour of sordid life is full of exciting incidents, these follow naturally, and the characters behave naturally in them. The acting is excellent, but the programme does not give names. The play's the thing. All I can say is that both producer and players are far more worthy of publicity than the cheap stars that smother the film firmament. This is a film to remember, to think about, and to discuss. It rises above mere vapid entertainment. "Expressionism" may be debatable as a form for the theatre (though I consider "The Adding Machine" effective), but for the film "The Street" is a standing and eloquent witness of its success. The picture gets deeper than mere externals, and shows how the cinema can explore psychology.

In a word, this notable film is more than a piece of remarkable photography, it is true cinema art. If I were asked to name a great film I should have few to choose from, and I should answer with most confidence, "The Street."

"YOLANDA."

(AT THE NEW OXFORD.)

A historical novel is always enticing bait for the film-producer; but before he sets to work he should make sure that he gets more than costume and settings. I have not read Charles Major, but I have read Scott, and I know who is more convincing in this

romance of Louis XI. The ingredients of "Yolanda" are so familiar, and the puppets tread such a worn path down to the proverbial happy ending. It is all so dead, so full of clothes-props. There is no glamour; none of the breathing vitality of recreated life that belongs to the successful historical film. We are in a mausoleum of lifeless pictures. The photography is beautiful, and no expense has been spared in preparing these elaborate settings of castles, and the furniture of feudal romance. Yet there is no atmosphere.

Fiction has not taken her great advantage, and Truth has over-emphasised her great handicap. The great joust-at-arms in the tournament scene never thrilled me. These cardboard knights were as funny, unconsciously, as burlesque comedians. Marion Davies is a very charming cinema actress, but she was never Yolanda. This Princess of Burgundy masquerading as the silk-merchant's daughter might have been a figure in a modern fancy-dress ball. She was far too self-conscious, far too fond of posturing, far too obviously in front of the camera. Lyn Harding as the Duke of Burgundy made as much as he could of poor material, and the only character that had any semblance of reality was Holbrooke Blinn as Louis XI.—the crafty, cruel, ambitious monarch who would wed his idiot son to Yolanda.

"THE DARLING OF NEW YORK."

(AT THE RIALTO.)

Of course, I love Baby Peggy. Everybody who loves a kiddie must love Baby Peggy. She is such a winsome child, with her round, expressive face, and big, almost lidless eyes.

[Continued overleaf.]

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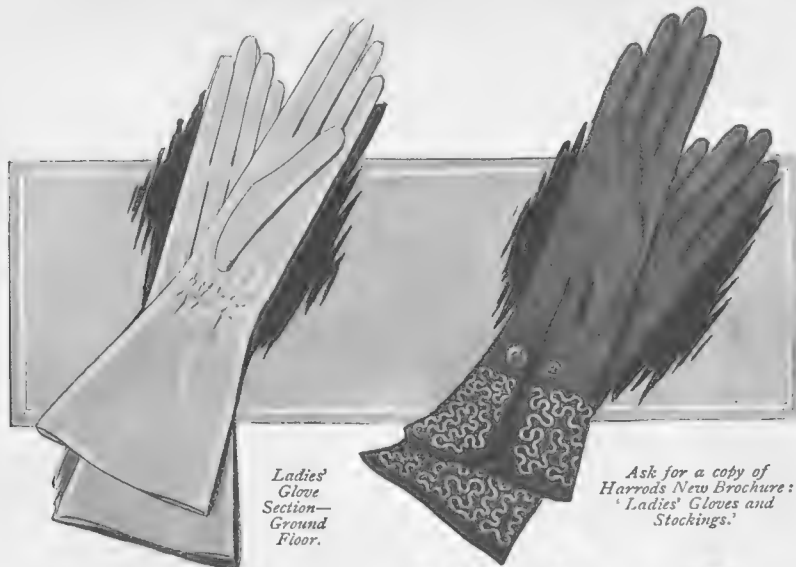
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(Continued.)

And this phenomenal child is already a cinema star. Of course, she can act; but every child is an actress. Watch kiddies at their play, and you will see we are all born with this imitative talent. Baby Peggy's art is the spontaneous artlessness of the child. Tears, unfortunately, rob us of this delightful unconsciousness, and sophistication steals that first fine careless rapture. In this film Baby Peggy is the child the film requires, and all the emotions she displays have just that obviousness that belongs to artless acting. We love her on the screen just as we love a dog, because it plays its part so innocently. There is no posing and no finesse. The true merit of the acting really belongs to the producer, who has so far won the child's confidence that he can get her to express what he wants.

The story is written round the kiddie, and tells how the little one falls into the hands of jewel-smugglers. It ends in an exciting fire, where we see Baby Peggy at the window of the blazing building, frantically waving her arms in terror: What is the secret of Baby Peggy's appeal? It is not her precocity. It is simply that she is such a natural child. Her big bright eyes look out at us, and we feel we should love to pick her up and kiss her. She makes us think of the kiddies we know, and so her simple actions, that have really nothing to do with the art of acting, express in the film all we associate with children that are unspoiled. Just as long as Baby Peggy remains a kiddie, obvious, spontaneous, and natural, she will draw every one of us who keeps a dream of childhood in our hearts to see her. She is a great star, because she is Baby Peggy.



THE WOMAN DIVER WHO IS SEARCHING FOR THE SPANISH GALLEON IN TOBERMORY BAY: MISS MARGARET NAYLOR.

Miss Margaret Naylor, the young woman diver, is in charge of this year's search for the lost treasure of the Spanish galleon sunk in Tobermory Bay in 1588. The ship is reputed to contain treasure worth £500,000, and the search is being made under a charter granted by the Duke of Argyll. Miss Naylor is only twenty-six.—[Photograph by S.P.]

## THE WAY ROUND PARIS.

"Le Confort." It has rather been a British habit to say that, although the French have adopted the word "comfort," they are still far from having the thing itself. Indeed, they have not even adopted the word correctly, either as to its spelling or its meaning. When a French flat is said to have "le confort," that does not mean that you will find comfortable arm-chairs, but that it is fitted with modern methods of sanitation. As far as this special application of the word is concerned, I am not sure that Paris—I will not say France—is now behind London. Perhaps American visitors have helped to educate it. Whatever the reason, a flat without a bath-room—in addition to "le confort"—is becoming a rarer and rarer thing. In one respect the French may even be said to be innovators in the adaptation of scientific invention to convenience. I hear that in André Brulé's new theatre behind the Madeleine, there is to be a microphone in every actor's dressing-room, so that the artist can listen to every word of the play, and so avoid keeping the stage waiting—all of which probably means the eventual disappearance of that classic personage, the call boy.

### Catering for the Visitors.

The theatres hope to be not the least to profit from the great influx of foreigners which is expected in Paris for the Olympic Games during June and July. Not one of them will close, as many habitually do for the summer. The few which will be vacated by their regular companies have

(Continued overleaf.)

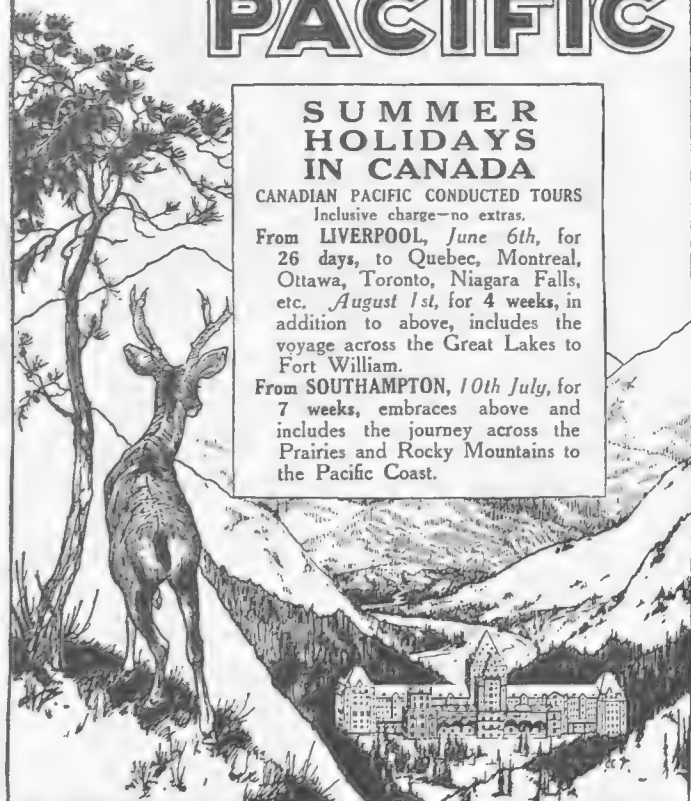
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(Continued.)

been let at what are fabulous rentals for Paris. Thus I am told that five thousand francs—I will not work it out in pounds, as the exchange will have altered when you read this—will be paid for the Cigale music-hall for each performance; while the Antoine theatre has gone for the nightly rental of four thousand. The forthcoming foreign visitors have also influenced the choice of theatre programmes. Sacha Guitry, who is fast becoming an international rather than a Parisian institution, gave a hint of what might be done in his last new play, "L'Acrocœur," of which the first act was spoken in almost every language but French; and for some time it has been the fashion on the boulevards to introduce into a comedy an English character, who generally speaks with a Franco-American accent. Now Sacha declares that his true reason for ending up the season at his theatre with a revue is to catch this same public of visitors, who, it may be taken for granted, do not understand French. The game of catching them has, indeed, become quite a fine art, with certain accepted rules. One of these rules, apparently, is that you must introduce Napoleon. The Americans, it seems, love Napoleon even more than the English, and they will always take seats when his name appears anywhere on the programme. There are difficulties, however. You must have an actor who looks something like the pictures, and there are not enough to go round. The Folies Bergère naturally wanted to play Napoleon—I mean the Napoleon card—for June like everyone else, and they sorted out hundreds of applicants, who were too old or too thin or too stout or too tall, before they found the right man. And yet Henry Irving was a six-foot and lean Napoleon, and nobody minded; but it was not at the Folies Bergère.

### Back to Her Long Black Gloves.

Talking of music-halls reminds me that Yvette Guilbert is at the Empire. It is not the preternaturally thin Yvette Guilbert of years ago; nor is it the comfortably buxom Yvette Guilbert who sang old French ballads to us just before the war. She has gone back to her long black gloves, and to her songs of humble modern town life. She sang "La Soularde" and "Le Fiacre," and "L'Hôtel du No. 3"—rather the sad songs of her old répertoire than the grim ones, like "Ma Tête," or the saucy ones, like "Je Suis Dans le Bottin." She is still a great artist—perhaps greater than ever; but neither she nor her audience is of the same kind as before. A modern music-hall, with comfortable seats and a programme which includes performing seals and acrobats, is very far from the old smoky café concert in which Yvette Guilbert made her first successes. Indeed, the café concert has almost entirely gone, except for a few pale imitations in seaport towns.

### Westminster—Through French Eyes.

Englishmen can read some funny facts about themselves and their country in Paris. The other day one of the papers—not the one which gave the picturesque description of Lord Curzon snoring in the House of Commons—spoke of another debate in that august assembly. The question under discussion was apparently the size of the French Air Force; and so nervous are all M.P.s on the subject, we are told, that they started apprehensively when a motor tyre burst outside in the middle of the debate. "The first French bomb," said a wag; but it was several moments before the tension relaxed sufficiently for Honourable Members to indulge in the hearty laughter with which they relieved their feelings.

BOULEVARDIER.

### MISCELLANEOUS.

In our lawn-tennis article we refer to Mrs. Larcombe as being the last British lady lawn-tennis Champion before Mlle. Suzanne Lenglen. This is, of course, a slip of the pen and should read Mrs. Lambert Chambers. We mention this as the article is in a section of the paper which went to press earlier than this section and cannot now be corrected.

The Shell Company announce that their Super Shell motor oil, the success of which in motor racing and aviation events has been without precedent, is now available to the general public, and is being sold in "golden" cans at leading garages throughout the country. It is claimed that Super Shell oil represents as great an advance in motor lubrication as did the four-cylinder engine in motor design, the electrical equipment in car lighting and starting, or the advent of four-wheel brakes. The Shell Company have published a "Lubrication Guide," which every motor-owner should possess. A copy will be sent post free upon application to Shell-Mex, Ltd., Motor Oils Department, Shell Corner, Kingsway, W.C.2.

The Underboar pipe always appeals to smokers, because of the very simple system whereby it is cleaned in a moment by withdrawing the plunger and wiping it—thus guaranteeing a perfectly dry pipe. The proprietors have been for some time endeavouring to discover a means of absolutely preventing the condensation of nicotine on the plunger. They have now succeeded in doing this, and the new Underboar is as near perfection as it can be. It is made by Messrs. F. Charatan and Sons, Ltd., 146, Minories, E.C.1, a firm of over fifty years' reputation. A list of various shapes will be gladly sent to readers of this paper on application.

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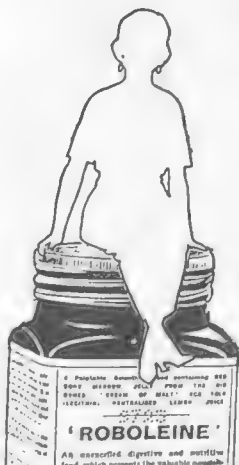
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## CITY NOTES.

## FINANCE IN A FIRST-CLASS CARRIAGE.

"AFTER Easter, all the financial flowers shall flourish famously," said The Broker. "How's that for alliteration, by the way? Quite spontaneous, I assure you."

"We hoped it was," The Merchant answered piously. "But will your prophecy turn out correctly, I wonder?"

"There's the British Empire Exhibition, and the crowds that it will bring. There is the London season coming on, and everyone talks of its being particularly brilliant. There is the chance of international politics settling down, and of Labour——"

"Yes, Labour?"

They all waited to hear what The Broker would say.

"Labour"—and he hesitated a little—"Labour isn't quite so aggressive as it was."

"Damn with faint praise

Assent with civil leer——"

"Well, what is one to say about Labour?" he demanded with exasperation. "Which ever way you turn, you come up against cheap labour abroad, and dear labour at home."

"We've heard the same song, with variations, for the past twenty years," The Engineer recalled. "There's nothing new in it, although perhaps the difference is emphasised to-day by the factor of foreign exchanges."

"We ought to have bought a lot of francs at 115," observed The Merchant. "I know one man——"

"So do we all. Likewise, we know the man who sold marks at 100 and is still out of them."

"He's a myth! But don't you think that it will pay France for the franc to keep round about the present rate, rather than to increase in value? Increase appreciably, I mean."

"France cannot want the exchange to move too fast in what we call her favour. With bondholders the case is different: they naturally wish to get a proper price for their franc again."

"There's a sporting chance for French bonds, and I'm advising clients to keep them," The Broker said. "A gamble, of course, but not by any means a bad one. As useful as many a mining share."

"I think you're right," confirmed The City Editor. "I took some people to dinner at the Troc. the other night, on the strength of a lucky inspiration when French Fours were almost at their lowest."

"Heard anything about Consolidated Diamonds?" asked The Merchant. "I gave a guinea for mine, and don't know whether to cut my loss or not. The company paid no dividend."

"Although it has tons of money," The Jobber continued. "One day it will have to shell out. Its diamonds are small and hard: always in demand for industrial purposes, and not subject to freaks of fashion."

"Then the shares should be kept?"

"That's my idea."

"I had a red-hot tip the other day to buy Bolivar Railway shares," The Engineer informed them. "Five per cent. Preference, of £1 each, standing at 12s. 3d., and likely to get a full dividend this year."

"Non-Cumulative Preference," observed The Broker. "Mustn't forget that."

"They tell me that the Ordinary are the better buy—about four-and-ninepence."

"As a gamble they are, because if the Preference did get the full dividend, the Ordinary might double in price while their seniors were putting on three or four shillings."

"Couldn't the Swindlecate have a few of those, Brokie? They don't cost much to take up, and it's a week or two since we've had a dash. How about it?"

"Very sound scheme," assented The Broker. "How many? Five hundred or a thou.? We still hold a few Brazilian Warrants that haven't done us any good, so far."

"They rather hang upon the Brazilian exchange," said The Jobber, "and I'm told, too, that there have been one or two fair-sized dead-uns about."

"M?" asked The Merchant.

"Dead-uns; deceased accounts, in the vernacular."

"Let's turn out the Warrants and buy Bolivar," suggested The Engineer. "There's only about half-a-crown difference between the prices."

"We will do it in halves, eh?" amended The Broker. "Keep half the Warrants, and buy Bolivar Ordinary and Preference, mixed, with the money."

"Cowardly, but cautious. We might do that, then, and see what happens. In favour?"

"All," replied The Compartment, with one voice.

"By the way, Brokie, you charge commission on the Swindlecate deals, don't you?"

The Brokie's smile was slow, wan, apologetic.

"There are our Commission Rules," he hinted, and The Compartment relapsed into a soulful silence. *Wednesday, April 16, 1924.*

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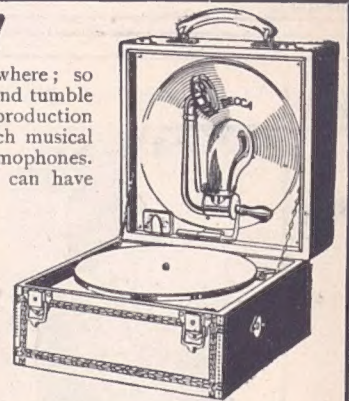
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a list containing the largest number of correctly placed designs—most nearly corresponding to the Selection Committee's list—will receive £1000. If there is a tie between one or more competitors, the prize of £1000 will be given to these competitors in a manner to be announced. There will also be a Morris-Oxford 2-seater car (value £300), £200 in Consolation Prizes, and other valuable prizes. Readers may send in as many solutions as they please, but each must be on a separate copy or on similar pages in later issues. The last date for receipt of solutions will be July 30, 1924. In every respect the verdict of the Editor must be accepted as final.

LOOK BACK TO PAGE 2 OF COVER.

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I hereby agree to the terms of this Competition, as set forth here.

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## 'Duggie' explains—

### No. 6.—Telephone Facilities.

**Sir Edward.**—Some of my friends, Stuart, have very unsatisfactory recollections of telephoning their agents. At the week-end their accounts have been completely at variance with their own records. The discrepancies may, of course, have been due to careless operators, faulty lines, etc., but I'm sure you'll agree it's very disappointing.

**Duggie.**—Certainly, Sir Edward. Of course, I don't claim to be infallible, but I flatter myself that as far as is humanly possible my system defies mistakes.

**Sir Edward.**—Almost incredible. Perhaps you will be good enough to explain.

**Duggie.**—Each of my switchboards is duplicated and installed in separate rooms. The switchboard and duplicate switchboard each has a separate operator, neither of whom can see or speak to

the other. One operator speaks to the client, but they both take down the instructions. The separate 'phone messages are subsequently sent out from each room and compared, so that any discrepancy would inevitably be disclosed.

**Sir Edward.**—A very ingenious and praiseworthy system. Well, Stuart, I must thank you for having taken up so much of your time—and frankly confess that you thoroughly deserve both your great popularity and large clientèle. I shall certainly send you all my business, and I am confident I can influence all my friends to do likewise.

**Duggie.**—I am much obliged, Sir Edward. It has been a great pleasure indeed for me to explain to you personally the manner in which I conduct my business. I need hardly assure you that your recommendations will be highly appreciated.

WRITE TO-DAY AND OPEN A CREDIT ACCOUNT.

# Douglas Stuart

*New Oxford St., London. W.C.1*